

The ART Quarterly



Summer, 1957

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The ART Quarterly

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On cover: *The Hairdresser. German, Frankenthal, model by Karl Gottlieb Lück*
The Toledo Museum of Art

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*Fig. 1. HIERONYMUS BOSCH, The Temptation of St. Anthony (wings of a Triptych)
Lisbon, Royal Palace*

WITCHCRAFT IN A WORK BY BOSCH

By CHARLES D. CUTTLER

IT has long been considered by almost all writers on the subject that Hieronymus Bosch incorporated within his paintings forms and ideas related to witchcraft. In the Lowlands the fear of witchcraft had already resulted in the notorious *Vauderie d'Arras* of 1461, an instance of mass hysteria which was to produce so many horrible deaths in the following centuries. Witchcraft was certainly nothing foreign to the men of the Lowlands in the later fifteenth century, and it is natural to look for some aspect of it in the paintings of Bosch. Numerous scholars have asserted a connection between Bosch and witchcraft, but unfortunately, no scholar who has published his discoveries or opinion has been able to quote chapter and verse. In 1909 Muther saw in the Lisbon triptych of the *Temptation of St. Anthony* (Fig. 1) the revelation of a witches' sabbath,¹ an undocumented idea which has persisted and is still to be found in the most recent literature in the articles and books by Chastel, Tolnay, Baldass, Combe, among many, where it still lacks documentation. These writers concentrated their attention upon the group about Anthony in the central panel, which in form and aspect is at decided variance with the few known contemporary representations of the heretical sabbath rites (Figs. 2, 3).

Representations much earlier than the fifteenth century are not to be looked for, since witchcraft as a developed concept only appeared late in the history of the medieval world. Not an isolated phenomenon, it had evolved in the transformation of the seven, sometimes eight, capital sins into the Seven *Deadly Sins*.² The growth of belief in witchcraft and other aspects of magic served to confuse and further hinder medieval man from achieving his salvation. Sin became more complex even as the possibilities for committing sin increased in number. Witchcraft was a relatively new danger whose roots, however, are to be found in basic Christian belief.

The late medieval conception of evil, and witchcraft is one of its clearest manifestations, had a long and varied evolution. When early Christianity assimilated the Persian dualistic conception of the conflict of Good and Evil, it abandoned the Hebraic monism of the Book of Job wherein Satan is merely the instrument of God. This Oriental dualism is expressed in medieval mo-

nasticism as a direct contest between the monk and evil; demonic forces were overcome as long as the monk lived a life in Christ, existed as a true *miles Christi*. Within the Christian theological framework, however, this simple concept of dualism was gradually replaced by a more complex attitude. From the theological standpoint seemingly there was a partial return to the Hebraic concept of Satan as an instrument of God; yet in the popular mind the Devil was eventually to receive augmented and even magical powers. The augmentation as well as the manner of augmentation was new and significant. Demonic power indirectly received an impetus from the ideas of magic attached to Arabic astrology, mathematical tables, and chemical formulae brought to Europe as a result of the Crusades; magical ideas to reinforce like ideas always alive in European superstitious belief. The elements for a change in the dualistic conception had existed in scattered form in patristic writings. The reality of magic, the ability of demons to inflict bodily harm or to cause impotency in sexual relations, their ability seemingly to transform men into animals, to act as incubi or succubi, to make weather (usually nasty); these are conceptions appearing in the older literature, many of them in St. Augustine. In the hands of the great scholastics they became part of a tight and fully ordered theology. When St. Thomas Aquinas asked whether demons can delude men by performing miracles, and answered affirmatively, he thereby asserted that all that happens visibly in this world can also be accomplished by demons; more, his conclusion gave the world into the power of the Devil.¹ At work with God's permission he could go even further than before in tempting, cajoling, bedazzling with riches, or destroying the boundaries between the true and the false by use of his new powers. Tacit admission of this new and dangerous extension of demonic power characterizes the tracts and decrees against witchcraft. Of these, the two outstanding examples from the late fifteenth century are: the bull of Pope Innocent VIII, *Summis desiderantes affectibus*, of 1484;² and a handbook for witch detection, the *Malleus maleficarum*, or "Witches' Hammer", written by two German Inquisitors, Henricus Kramer and Jacobus Sprenger, possibly published as early as the following year, 1485.³

The fully developed conception of a heretical sabbath made its initial appearance in a trial of magic at Toulouse in 1335; after that date it spread rapidly and historians of the movement note a fusion by 1430 of the scholastic view of witchcraft with the Inquisition's conception of a witches' sabbath.⁴ The

Vauderie d'Arras was not far distant; tracts against the crime of witchcraft, or *vauderie*, were circulated and persecutions increased in number.

Not only is it a chronological possibility for Bosch to have witnessed or participated in the hysteria at Arras in 1461, but the central panel of the Lisbon triptych seems to invite a search for transformed and castigated participants in a black mass in the fantastic crew which surrounds the kneeling Anthony. All previous efforts at interpretation have been unsuccessfully directed at this group, which in reality bears an entirely different significance. Had attention been concentrated on the neglected wings, more rewarding motifs to validate the thesis of a castigation of witchcraft could have been found.

In the middle zone of the left wing a mitred figure leads three companions into sinful living exemplified by the structure at his back (Fig. 6). This is created from the form of a kneeling man seen from behind. Between the legs is a raised portcullis with the head of a peering man visible beneath it. To the left of the entrance a woman looks out of an embrasure near which is seen a leaning staff and a barrel. The description of the structure is completed for us by the flag. This, the staff, the barrel and the woman at the window are also found at the left of Bosch's painting of *The Prodigal Son* (Boyman's Museum, Rotterdam), where the flag shows a swan whose white exterior was commonly considered to cover black flesh (Matthew, XXIII: 27). Clearly these are houses of prostitution and in the Lisbon work Bosch takes pains to make certain that the spectator does not miss his meaning; grass grows on the kneeling man's back and short branches grow from his legs to indicate that he is rooted in earth, which to Bosch meant being rooted in sin. The mitred man gestures with a three-fingered hand to indicate the place to his queer companions. One is a fat, spoon-billed bird in monkish costume who may possibly denote sinful monks, another is a stag-headed figure in a red cloak, who calls to mind the elaborate parallel drawn between a lecherous man and a rutting stag in the moralizing tales of the early fourteenth century Franciscan, Nicole Bozon.⁷ A fourth figure seen from the back at the edge of the frame is an uncharacterized accessory to the three main figures. The crescent topping the staff of the mitred figure is an unequivocal reference to the Turks, whose heretical beliefs and denial of Christ is indicated. This heretical figure wears a mitre which when examined closely is seen to be aflame. Its decoration differs from normal ornamentation by the omission of the banding and by showing in place of the orphrey a circular motif of no known meaning. Now heretics handed over to the Inquisition had a mitre placed on

their heads just before they were led to the stake. This is known from the accounts of the witchcraft trials at Arras where a condemned woman was saved from burning with the last group only because her mitre was not ready;⁹ this is probably such a mitre. The flames issuing from Bosch's mitre validate the interpretation; Bosch has allied witchcraft with heresy. For this he had the authority of no less than St. Thomas Aquinas, who expressly maintained the reality and heretical nature of magic,⁹ and of the Inquisition, which vigorously asserted the heretical nature of magic (i.e., sorcery and witchcraft), and prosecuted it just as vigorously. Thus a first instance of the appearance of witchcraft.

A further instance of Boschian awareness of, and close acquaintance with, the witchcraft delusion appears in this same triptych in the fish high in the sky of the left and right wings. A recent writer on this triptych, D. Bax, studiously avoided the witches' sabbath as a motivating factor in its iconography, preferring to find throughout a castigation of Carnival.¹⁰ Witches do appear in his consideration but only tentatively and in minor degree when he discusses the mounted, flying figures in the central panel and on the right wing. Yet all three panels present mounted flying figures, and one motif is constant: the use of a fish as an aerial mount. Combe had noted that a flying fish serves as a mount for Venus in a woodcut employed by Johann Zainer of Ulm for his Almanach of 1498,¹¹ and Bax has agreed that this is a possible source, also that the flying motif might be related to witchcraft.¹² But the original association of Venus and the flying fish is neither derogatory nor related to witchcraft, contrary to the use made of the fish motif in Bosch's painting.

One may thus be pardoned for looking elsewhere than the 1498 Almanach for Bosch's artistic source. If attention is given to the upper portion of the left wing of the triptych it is noted that a ship flies through the air on the back of a vicious monster of uncertain breed (Fig. 5). An illumination in an English bestiary has been asserted by Bax to be its source.¹³ There is no doubt in the mind of the present writer that Bosch transformed the whale of a bestiary model into the form presented in the Lisbon work. It was normal in the bestiaries for sailors to land their ship on an "island", occasionally shown with full-grown trees, which turns out to be the sand-covered back of a whale. When several sailors build a fire on the "island" the results are disastrous. The tale had wide currency in medieval belief and travel lore as well, for it also appears in the fabulous voyages of Irish saint Brendan, or Brandon, who also

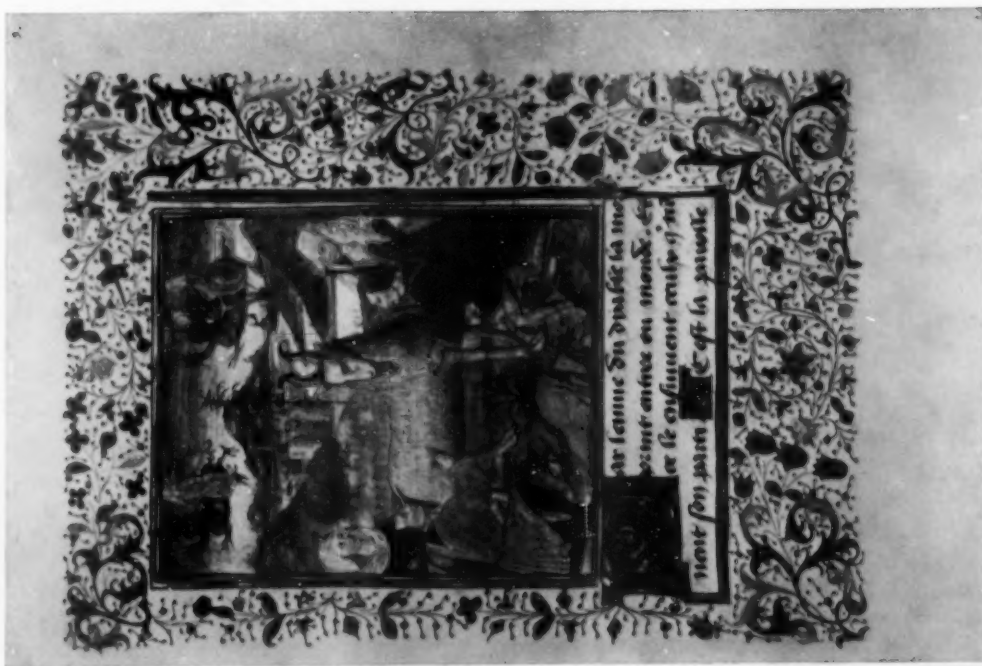


Fig. 2. Page from MS. 11209
Brussels, Bibliothèque Royale

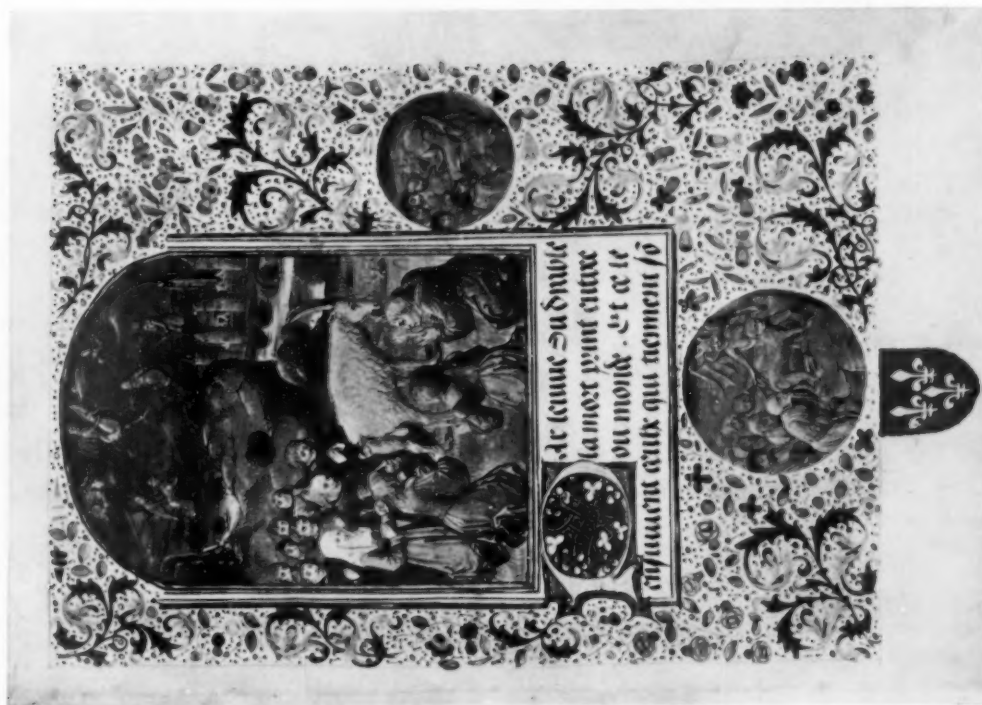


Fig. 3. Page from MS. Fr. 961
Paris, Bibliothèque Nationale

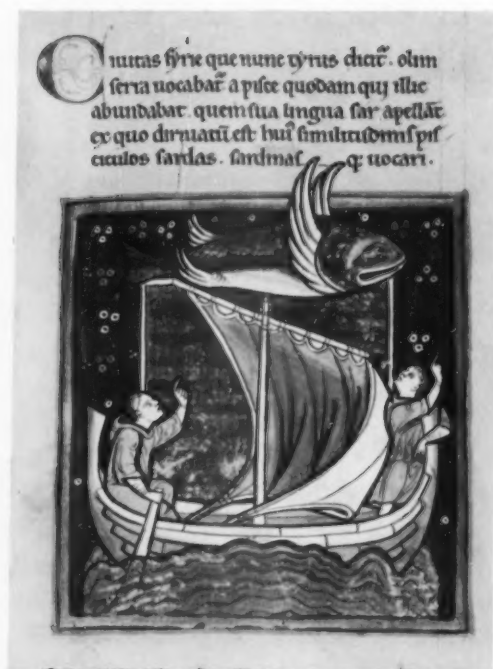


Fig. 4. Page from *English Bestiary* from Radford Priory
 New York, Pierpont Morgan Library, MS. 81



Fig. 5. Detail of Figure 1

landed on such an "island" and whose men were also so incautious as to build a fire upon it, though the result in this case was a great inconvenience and not the normal death and disaster associated with the tale as it appears in the *Physiologus* and the bestiaries. This story of the whale is still popular for it can be found in contemporary anthologies of Middle English literature.

Now the whale was never considered a flying fish. But there is another fish in the bestiaries which did indulge in aerial flight, and by such action eventually found itself allied to the Devil who in the Middle Ages had almost exclusive control of the air over Europe. This was the *serra*, or sawfish, which in an English bestiary of about 1170 from Radford Priory, Morgan MS. 81, folio 69, is uniquely identified as having its home at Tyre in Syria (Fig. 4).¹⁴ Its activity was not always of an aerial nature. It sailed, swam, even stood erect in the water and frequently caught the wind in its large wings to the consternation of unfortunate seamen thereby becalmed by the monster. Its habit was to pursue ships at sea for "stadiis xx vel xl" until its wings tired, whereupon it folded them, sank into the depths and returned whence it had come; thus in the *Physiologus*, the English bestiaries, and the Anglo-Norman bestiaries such as that of Guillaume le Clerc, the *serra* symbolizes those who start out doing good deeds but turn aside to fall into a variety of sins, the "premium" going to those who persevere. It was even considered to be the Devil himself.¹⁵

It is not difficult to understand how the whale, able to destroy men and ships by its sudden submersion, could be allied in medieval thinking to the destroyer of men's souls, the Devil. A glance at the text of the *Physiologus* makes this quite clear.

There is a great monster in the sea called the Whale. He has two attributes. His first attribute is this: when he is hungry, he opens wide his jaws, and therefrom streams a very sweet savor. And all the little fish gather themselves in heaps and shoals around the whale's mouth, and it laps them all up; but the big and full grown fish keep away from him.

So do the Devil and the heretic, through their pleasant speaking and the seduction of their savor, tempt the simple and those who are wanting in judgment. But they of good and firm understanding are not to be so caught. Job was a fully grown fish, as also were Moses, Jeremiah, Isaiah, and the whole choir of prophets. So likewise had Judith the power to escape from Holofernes, Esther from Artaxerxes, Susannah from the elders, and Thekla from Thamyras.¹⁶

The relationship between the Devil and the heretic is clearly stated. The en-

ticements of the Devil, who as fallen angel was originally the supreme heretic, can result in leading men to perform heretical acts, thus the Devil is both the instigator of Heresy and its basic support. Now witchcraft was certainly an heretical act. Witches, thought to be faithful followers and worshipers of the Devil, according to the bull of Innocent VIII, "... blasphemously renounce the Faith which is theirs by the Sacrament of Baptism, and at the instigation of the Enemy of Mankind they do not shrink from committing the foulest abominations and filthiest excesses..."¹¹ Since the whale and the *serra* are "belua in mare" (and any monstrous form was generally considered as having demonic origin by the medieval mind), a linkage of these devilish monsters of the sea with the workers of magic and witchcraft was very early a theological possibility.

With the evil character of both monsters well established, as well as a possibility of their relationship to witchcraft, we can now allow ourselves to be struck again by the fact that the *serra* appears in that type of illuminated manuscript from which Bosch extracted the motif of the whale with the ship on its back for use in his Lisbon triptych. Though the writer knows of no textual connection between fish and witchcraft, it cannot be denied that Bosch did not consider his fish as benign; their placement far outside their natural element in that realm normally controlled by the Devil is sufficient indication. It is not unreasonable to assume that Bosch extracted more than one motif from the bestiaries; that he also took the *serra*, whose description normally follows that of the whale in the bestiaries, considered it too as demonic, and thereby realized in painted form the aforementioned theological possibility. It need not surprise anyone that the realization comes from a man whose modes of thought were so much in keeping with the excessive use of symbolism which characterizes the late medieval period. In the fishlike monster with the ship on its back, on the left wing of the Lisbon triptych, we find the Devil. We shall also find him in the aerial group on the right wing (Fig. 7).

The foremost rider of this latter group shows an analogy in the grossness of his form to the temptations of Gluttony to which St. Anthony is subjected in the lower portion of the panel. The driver has an egg-shaped body and carries a long pole over his shoulder; it even seems to go through his mouth. From the end of the pole dangles a burning pot. A certain gluttonous connotation arises to suggest a comparison with a representation in a German manuscript of the second quarter of the century. There Gluttony rides on a fox, carries a spitted and roasted fowl over her shoulder and chews on a chicken

leg. The line of the chicken leg and the line of the spit are almost parallel, and give a like suggestion of continuity.¹⁸ An earlier German manuscript had presented Gluttony as an armored knight mounting a fish on his shield as his emblem.¹⁹ An association of this rider with the now deadly sin of Gluttony seems to establish itself with little difficulty. But the female passenger who looks out at the spectator reveals none of these gluttonous affiliations and, indeed, seems to be decidedly accessory to her escort.

The reason for this innocuous accompaniment can be attributed to the model transformed by Bosch. That model betrays an undeniable acquaintance with witchcraft, for it is the sole miniature in a tract against the crime of *vauderie* (that is, sorcery, witchcraft) in MS. 11209 of the Bibliothèque royale, Brussels.²⁰ In the air at the right of the miniature on folio 3 recto, a couple rides a peculiar mount with demonic head, claw feet and sheep-like body (Fig. 2). The man and woman who look out toward the spectator are the heretical practitioners of the black art on their way to join the central group at its devotions. Of pertinent interest is the merger of the arm of the woman with the body of the man, identical in this detail to what is found in the aerial group on the right wing of the St. Anthony triptych. Bosch has copied this motif exactly, and indeed might have known this very work, since a later version of the subject presents the same intriguing main theme but alters the winged accompaniments (Fig. 3).²¹ Thus the theological possibility is again realized in visual form; the Devil as a fish carries on his back the heretical practitioner of witchcraft.

The fish itself was undoubtedly derived from the demonic *serra*, and the heretical followers the Devil literally supports are clearly derived from the Brussels miniature or its very close family relations, to which Bosch added an overtone of Gluttony. Further confirmation of the relationship between the two aerial groups on the wings and the heretical crime of witchcraft is found in closer examination of the men in the ship on the back of the flying monster on the left wing (Fig. 5). The figure looking back through his legs at the tormented saint repeats in modified form the underlying idea expressed more crudely in the central group of the miniature adduced as a source for the aerial riders of the right wing. The linkage is not fortuitous.

The relationship to literary sources evident in these forms and the relationship to artistic sources presented here are thoroughly in keeping with an extremely literal-minded painter's translation of literary subject matter into painted form. This has previously been pointed out by Émile Mâle in reference

to the *Visio Tondali*, illustrated on the right wing of the Haywagon triptych in the Escorial,²² and most recently by Erwin Panofsky in reference to the *Garden of Earthly Delights*, also in the Escorial.²³ The first work is related to Denys the Carthusian's *Quatuor novissima*, the second to Deguileville's *Pilgrimage of the life of man*. The existence of such translations, and of the witchcraft miniature, reinforces the possibility of an early training of the painter as an illuminator. In any case, here is further evidence of a close relationship of the painter to the prevailing popular literature of his day.

There can be little doubt that Bosch intended by the aerial groups on the wings of the Lisbon triptych, and by the group centered around the mitred figure in the middle zone of the left wing, to castigate the crime of witchcraft. The bestiaries, already demonstrably employed by Bosch, yield both literary and artistic sources; the miniature in the treatise against witchcraft adds yet another artistic source. Thus Bosch reveals in his Lisbon triptych of the *Temptation of St. Anthony* both knowledge and horror of witchcraft, one more motif within the complex structure of the painter's imagination.

²² Richard Muther, *Geschichte der Malerei*, 1909, II, 199.

²³ Morton Bloomfield, *The Seven Deadly Sins*, Michigan State College Press, 1952.

²⁴ *Summa theologiae*, I, Q. 114, art. 4.

²⁵ *Bullarium S. S. Romanorum Pontificum*, Turin, 1860, V, 296-298.

²⁶ Hain-Copinger, 9238.

²⁷ Joseph Hansen, *Zauberwahn, Inquisition und Hexenprozess im Mittelalter und die Entstehung der Grossen Hexenverfolgung*, Munich, 1900, pp. 35, 315.

²⁸ Lucy Toulmin Smith and Paul Meyer, *Les contes moralisés. Publiés pour la première fois d'après les manuscrits de Londres et de Cheltenham*, Société des anciens textes français, 1884, p. 56 f.

²⁹ Otto Cartellieri, *The Court of Burgundy, Studies in the History of Civilization* (trans. Malcolm Letts), London, N.Y. 1929, pp. 196 ff, 203.

³⁰ *Loc. cit.*

³¹ D. Bax, *Ontcijfering van Jeroen Bosch*, 's-Gravenhage, Nijhoff, 1949.

³² Jacques Combe, *Hieronimus Bosch* (trans. Ethel Duncan), Paris, Tisné, 1946, pl., p. 36.

³³ Bax, *op. cit.*, p. 104.

³⁴ *Idem*, p. 34 ff., fig. 105.

³⁵ For the *serra* see the excellent paper of G. C. Druce, "The Legend of the *serra*, or sawfish," *Proceedings of the Society of Antiquaries of London*, 2nd series, XXXI (1918-19), 20-35, with numerous illustrations; for the Morgan MS. a readily available illustration is found in plate II, Robb and Garrison, *Art in the Western World*, New York, numerous editions.

³⁶ Druce, p. 30.

³⁷ *The Epic of the Beast, consisting of English translations of the History of Reynard the Fox, and Physiologus* (Broadway translations), with an introd. by William Rose, London, N.Y., n.d., p. 205.

³⁸ *Malleus maleficarum* (trans. Montague Summers), London, 1928, p. xliii.

³⁹ Fritz Saxl, "A Spiritual Encyclopedia of the Later Middle Ages," *Journal of the Warburg and Courtauld Institutes*, V (1942), 116, pl. 29b.

⁴⁰ *Ibid.*, pl. 29a.

⁴¹ As far as is known the MS. belonged to the Dukes of Burgundy shortly after its execution, since it is recorded in the inventory of 1467, and its style does not allow it to be given a much earlier date. I wish to thank M. Frédéric Lyna, former director of the Bibliothèque royale, for allowing me to see his discussion of this MS. in the as yet unpublished third volume of his monumental catalogue, and Dr. L. M. J. Delaissé of the Cabinet des MSS. for calling the illumination to my attention.



Fig. 6. Detail of Figure 1



Fig. 7. Detail of Figure 1

²¹ Paris, Bibl. Nat. MS. fr. 961; illustrated in both English and German editions of Cartellieri, *op. cit.*, in the former, pl. p. 190.

²² Émile Mâle, *L'art religieux de la fin du moyen âge en France*, Paris, 1922, 2nd ed., p. 468.

²³ Erwin Panofsky, *Early Netherlandish Painting, Its Origins and Character*, Cambridge, Mass., 1953, I, 357.

CONSTABLE'S "SALISBURY CATHEDRAL FROM THE BISHOP'S GROUNDS"

By R. B. BECKETT

IN *The Art Quarterly* of Autumn 1951 Mr. Steegman made a valiant effort to grapple with the problems raised by the existence of several versions of Constable's *Salisbury Cathedral from the Bishop's Grounds*. To the material provided by Leslie's *Life of Constable*¹ he was able to add some useful information obtained from Bishop Fisher's descendants; but it is evident that he did not have access to Constable's original letters on the subject, some of which have since been printed in my *John Constable and the Fishers*, 1952, while others will be found in the transcripts of Constable's which I have deposited in the library of the Victoria and Albert Museum for the use of students. These make it possible to supplement Mr. Steegman's account.

Constable's friendship with Dr. John Fisher, Bishop of Salisbury, went back to the days of his youth,² and after he came to London the Fishers kept a protective eye on him, more than once inviting him to stay at the Palace in Salisbury. There he struck up a friendship with the Bishop's nephew, Archdeacon John Fisher, with whom he also used to stay in the Close. Both the Fishers, it may be noted, were amateur artists. Contrary to what seems to be the popular belief, the Bishop did not disapprove of Constable's work, though he might criticize certain aspects of it, such as the introduction of storm clouds.

During his visit to Salisbury in 1820 Constable made several oil sketches, one of which he himself mentions as having been done in the Palace grounds.³ It cannot be assumed that this was the view now under consideration, for there is an oil sketch of the Cathedral as seen from the other side of the Palace which seems to belong to this year;⁴ but that he made some sort of preliminary study of the subject appears from a letter written to him by the Bishop's daughter Dorothea (later Mrs. Pike-Scrivener) on October 8, 1820: "Papa desires me to say, he hopes you will finish for the Exhibition you took from our Garden of the Cathedral by the water side."

"The water side" could only be the episcopal fish pond seen in *Salisbury Cathedral from the Bishop's Grounds*, then drained by a conduit to the west, which the Bishop later on calls "the canal." The view taken by Constable during his visit may have been the drawing at the Victoria and Albert Museum

which Mr. Steegman places first in order of sequence (his fig. 2). This probably shows the view as seen on the spot, but the composition is unbalanced, and the next stage seems to be represented by the oil sketch from the Bacon Collection (fig. 3). In this, as Mr. Steegman points out, a tree still masks the choir of the Cathedral but a nearer tree frames the view on the right, while figures have been introduced on the left.

No more is heard of the design until May 11, 1822, when Mrs. Constable wrote to tell her husband that the Bishop had called in Keppel Street during his absence:

He was quite in raptures with your Waterloo, sat down on the floor to it, said it was equal to Canaletti & begged I would tell you how much he admired it... He rummaged out the Salisbury & wanted to know what you had done.

Up to now there had been no definite mention of a commission, but this may have resulted from Dr. Fisher's visit to the studio. On November 4, 1822, he wrote to Constable from Salisbury:

We are all disappointed at not seeing you here at this time. I am particularly so, because I was in hopes you would have taken another *peep* or *two* at the view of our Cathedral from near the Canal. But perhaps you retain enough of it in your memory to finish the Picture which I shall hope will be ready to grace my Drawing Room in London.

Constable's reply is lost, but on the 10th of November the Bishop wrote to him, "I am glad to find that you are about your View of Sarum for me." Two days later the Bishop, who knew that Constable was hard pressed for money, confirmed his order by sending the artist a draft for a sum which he tactfully described as "a retaining fee." On the same day the Archdeacon wrote to Constable:

I recommend you to get on with the Bishops picture. He is quite eager about it. He asked me last night whether I thought he should affront you by sending part of your price. I replied that I was of the opinion he would *not* offend you: as Sir T. Lawrence himself took earnest money.

Constable took the advice of his friend, to whom he wrote on December 6, "The Cathedral is advancing—& Smith has the frame in hand." Smith and his son were a firm much favored by the Bishop but detested by Constable

for their dilatory ways. Unfortunately illness supervened, and on February 1, 1823, Constable wrote again:

With anxiety—watching—& nursing—& my own present indisposition I have not seen the face of my easel since X'mas. It is not the least of my anxieties that the Good Bishop's picture is not fit to be seen. Pray my dear Fisher prepare his Lordship for this—it has been no fault of my own. Add to it that I can make nothing of the wretched Smith's, to whom I gave the order for the frame more than 2 months ago.

Work was then recommenced, and on February 21 Constable wrote to Fisher, while describing his preparations for the Royal Academy exhibition:

I hope likewise to have the Bishops picture ready—I am stopped in its progress by the wretched Smith, who has & will plague me to death with the frame... They have just put the frame in hand—after three months, from its being ordered.

The picture was completed in time to appear at Somerset House as No. 59, *Salisbury Cathedral from the Bishop's Grounds*. (Mr. Steegman's fig. 5, signed and dated 1823). As Constable explained later on to Fisher, he had intended it only as an "offset" to a large landscape which he had on hand, but many interruptions made it impossible to finish both. Mr. Steegman refers to it as a "full-size sketch"; but this is certainly not what the artist meant it to be, and if it now gives that impression, this may be due to the overcleaning which has rendered the signature and date almost illegible. On May 9 Constable wrote to Fisher:

My Cathedral looks very well. Indeed I got through that job uncommonly well considering how much I dreaded it. It is much approved by the Academy and moreover in Seymour Street [i.e., by the Bishop and his family] though I was at one time fearfull it would not be a favourite there owing to a *dark cloud*—but we got over the difficulty... It was the most difficult subject in landscape I ever had upon my easel. I have not flinched at the work, of the windows, buttresses, &c, &c, but I have as usual made my escape in the chiaroscuro.

The picture had a favorable reception in the press.¹ The Archdeacon, who came up to London to see it, told his wife on June 4, "Constable has put the Bishop & Mrs Fisher as figures in his view very like and characteristic." Soon afterwards the Bishop's younger daughter Elizabeth became engaged to marry

John Mirehouse, an Old Bailey lawyer with an estate in Wales and a town house in Orchard Street. Giving Constable this news, her father wrote on August 3, 1822:⁶

She wishes to have in her house in London a recollection of Salisbury; I mean therefore to give her a picture, and I must beg of you either to finish the first sketch of my picture, or to make a copy of the small size. I wish to have a more serene sky.

Constable preferred the second alternative, and on August 18 he wrote to the Archdeacon:

The Bishop wants another Salisbury, for Elizabeth who is going to be married—to whom? I wish they would take my frame & let my copy be the same size as that & so use the Bishop's frame.

Mr. Steegman is mistaken in supposing that the Bishop then changed his mind about giving Elizabeth the picture, on the ground that the copy was to be seen in Seymour Street after her marriage. The explanation is provided by a letter from the Bishop to Constable dated September 4:

I wish you would finish the small Picture of Salisbury as soon as may be. It is to be placed for the present in the back Drawing Room in London & opposite the Chimney Piece. Elizabeth after her marriage is to occupy our house in Seymour Street till we settle in town. I wish to have your Picture finished & placed in the house to surprize & to greet the Bride on her arrival in London.

If Smith should not have the Frame ready, I will no longer be trifled with—I will arrest him.

Mentioning this letter to Fisher on September 30 Constable said that he had fortunately got the new version "very forward." On October 2 Fisher wrote of the Bishop, "He hopes that you put your *marriage* picture of Salisbury into a little sunshine." On October 16 Lizzie Fisher was married to Mr. Mirehouse at Salisbury, and three days later Constable wrote to the Archdeacon:

I hung up my "bridal picture" with my own hands yesterday in Seymour Street—to "greet & *surprize*" the Bride on her arrival. Thank you for your information. It will be better liked than the large one, because it is not "too good."

Mrs. Mirehouse, said Fisher, was warm in the praises of her wedding present,⁷

to which Constable had duly given "a more serene sky" (Mr. Steegman's fig. 6, signed and dated 1823). Her father then wrote to ask what he owed for it, and on being told sent a draft by return of post.⁹ After the new year, it appears, "the little Sarum" went back to the studio for finishing and framing, but arrived in Orchard Street in time for a party which its owner was giving on March 8, the Bishop sending his butler with a coach to fetch it.⁹

We may now return to Dr. Fisher's picture, which was Constable's only contribution to the British Institution for 1824. On January 6 he was sent an order for its delivery, and on May 8 he restored it to its place in the back drawing room at Seymour Street.¹⁰ We then come to a passage in Constable's Journals which has been variously interpreted. Unfortunately the page containing the full entry for June 25 is missing and we only have Leslie's abbreviated extract:

After breakfast called on the Bishop by his wish. He had to tell me that he thought of my improving the picture of the Cathedral, and mentioned many things. "He hoped I would not take his observations amiss." I said, "Quite the contrary, as his Lordship has been my kind monitor for twenty-five years." I am to have it home tomorrow.

Mr. Steegman says, "Certainly neither the Bishop nor his son-in-law seem to have much regard for the feelings of an artist," but so far as Dr. Fisher was concerned, it seems to me that he was always most considerate in his dealings with Constable, as Constable was the first to acknowledge. Nor does it appear that any extensive repainting of the original picture was required, if we are to go by the entry which follows for June 27:

I forgot to say that Johnny [Dunthorne, the studio assistant] and Holland went to the Bishop's & brought here the Cathedral to be varnished.

Once a picture returned to Constable's studio, however, it was usually a long time before the owner saw it again; and he now made certain of being able to repeat the subject when he chose to do so, possibly with a view to incorporating the improvements suggested by the Bishop. On July 12 he wrote: "Johnny has done a delightful outline of my Cathedral same size for me to copy."

As Constable was busy with his French commissions, the outline was laid aside till the following year. Meanwhile Dr. Fisher grew tired of waiting, and on January 28, 1825, he wrote to Constable, "I want to have my picture sent home." These were his last words on the subject, for he died on the following

May 8. They can only refer to the original picture, since the new version had not yet been painted; and they hardly bear out Mr. Steegman's description of the Bishop's picture as the "rejected original."

We next hear of the new version in Constable's Journal for the later part of 1825. The entry for October 1 shows that the work then on hand included Salisbury Cathedral, with the Mirehouse version to be altered,¹¹ and that for October 31 tells us that they had been "secured." Both had been paid for, but it is not clear who was paying for the new version, unless it had been arranged that this should go to Mrs. Fisher in place of the one her husband had left. That the original picture was once more with Constable appears from a letter written by Constable to the Archdeacon on November 12 (mangled by Leslie):

I have nearly compleated a second Cathedral which I think you will (perhaps) prefer to the first—but I will send them both to Salisbury for your inspection if you like.

On November 21 and 22 there is the same entry, "Painted on the Cathedral." On the 25th Constable wrote:

Painted all day on Mrs Mirehouse's little picture of the Cathedral, making all as pretty Minna says, "three *Cathedrums*"—but it is now so prettily finished & looks so well that I shall let it go with more satisfaction.

On the following day he wrote to Fisher, "My new picture of Salisbury is very beautiful and I have repainted entirely that of Mrs Mirehouse—I am now delighted with it."

The new picture, as Mr. Steegman surmises, must be the one now in the Frick Collection (Fig. 1) (his fig. 7, signed and dated 1826), which has a gap between the foliage overhead. So far all seems fairly plain sailing. The entry for November 25, 1825, shows that Constable had then painted three versions of *Salisbury Cathedral from the Bishop's Grounds* (sketches being excluded), two for the Bishop and one other. The next problem arises from a letter written by the Archdeacon to Constable on July 1, 1826, which shows that one of the larger versions had been sent to Salisbury, the other picture mentioned being the *White Horse* on its return from Lille:

The two pictures arrived safe on Friday... The Cathedral looks splendidly over the chimney piece. The picture requires a room full of light. Its internal splendour comes out in all its power, the spire sails away with the

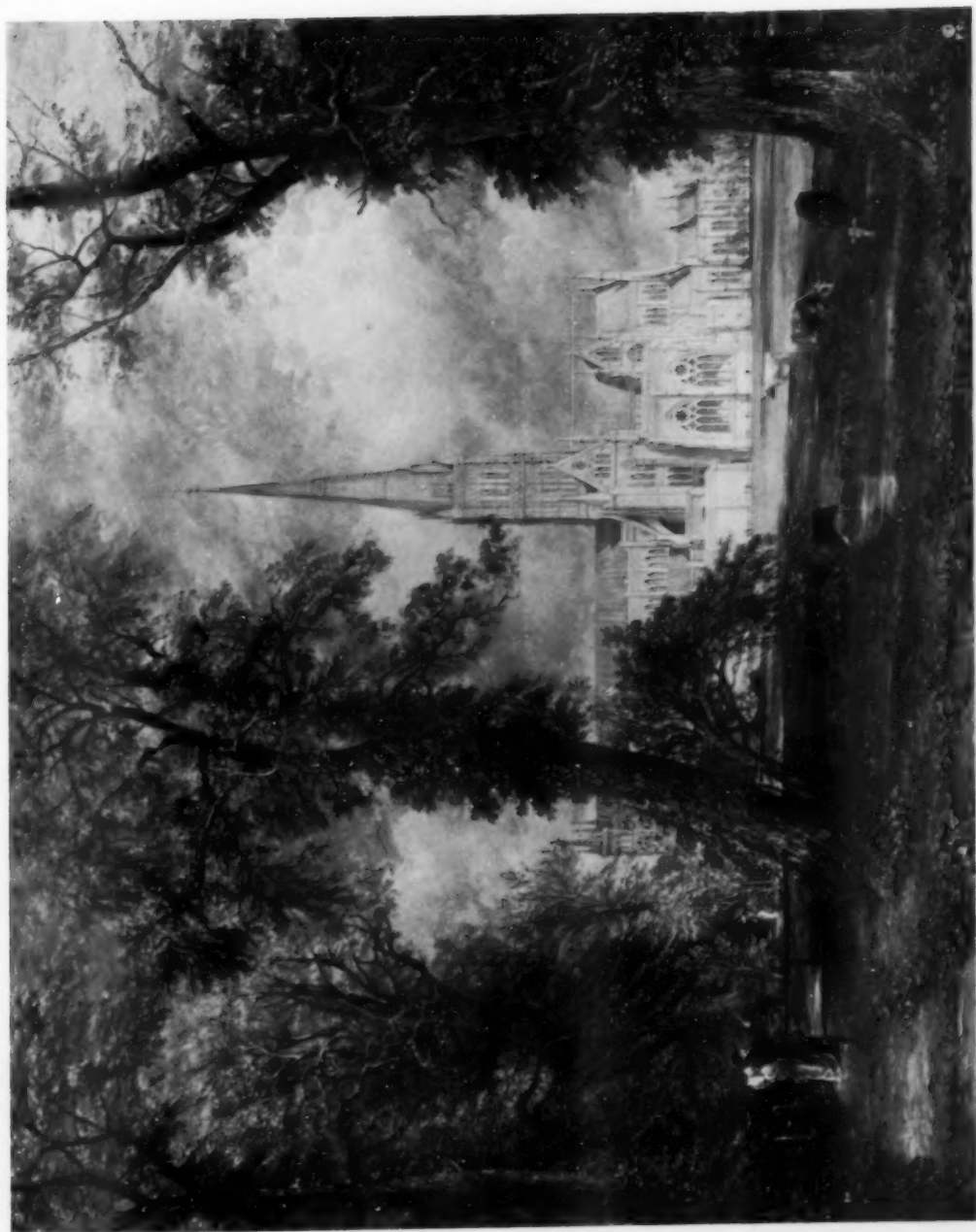


Fig. 1. JOHN CONSTABLE, *Salisbury Cathedral from the Bishop's Garden*
New York, Copyright The Frick Collection



Fig. 2. JOHN CONSTABLE, *Salisbury Cathedral*
New York, *The Metropolitan Museum of Art*

thunder-clouds. The only criticism I pass on it, is, that it does not go out well with the day. The light is of an unpleasant shape by dusk.

Mr. Steegman, who quotes only part of the letter, supposes that it refers to the new version; but that has no storm-cloud which could be said to be sailing away with the spire, whereas the description exactly fits the Bishop's picture. According to the family tradition which he mentions, the new version eventually passed to Mrs. Pike-Scrivener, who probably inherited it on her mother's death in 1831; and if Mrs Fisher had taken it over in place of her husband's picture, this would have left Constable free to dispose of the original.¹²

Three years later the Archdeacon found himself in financial difficulties, and on December 15 he wrote to Constable:

Will it disturb you much, if I ask you whether you can turn your two great pictures into money for me? ... Or if you do not like my parting with them, whether you will advance me £200 on them, they remaining in pledge. If I repay the money, they remain mine. If I am hereafter unable the pictures are yours again... But the honestest and most satisfactory way will be for me to sell them.

Constable responded at once by paying £200 into Fisher's banking account, and the Archdeacon died in 1832 without redeeming the pledge. Lucas tells us that Constable bought back the *White Horse* for 100 guineas;¹³ the only other painting by Constable in Fisher's collection which could be called "great" was that of the Cathedral, and Leslie tells us that Constable was referring to *Salisbury Cathedral from the Bishop's Grounds* when he wrote to George Constable of Arundel in 1833:

I have not an idea that I shall be able to part with the Salisbury—the price will of necessity be a very large one, for the time expended on it was enormous for its size.

In 1834¹⁴ the picture was exhibited at Worcester; and in 1838, when it appeared as lot 72 at the sale of the artist's effects, it was definitely stated to be the painting exhibited in 1823. It was then bought for £64.1.0 by Tiffin, presumably acting on behalf of Sheepshanks. Lot 30 in the same sale, *Salisbury Cathedral, from the Bishop's Garden, nearly finished*, was bought by Archbutt for 16 guineas, and sold by him next year to Theobald.

This brings us to the final problem. When so few versions are recorded (three finished and perhaps two unfinished), how are we to account for the multiplicity of versions that now exist? One explanation at once suggests

itself. Since John Sheepshanks presented his collection to the nation, the Bishop's picture has been available for copying, and it will be noticed that three of the supernumerary versions follow the same design, with its closed arch of trees overhead (Mr. Steegman's figs. 1, 4 and 8). That at Newcastle was denounced as spurious by the artist's grandson Clifford Constable when it was shown at the Royal Academy in 1893;¹¹ and when the Du Cros version (now at São Paulo) was recently exhibited in London I did not find anyone who was prepared to accept it as Constable's work.

In striking contrast is the picture in the Metropolitan Museum (Fig. 2), which follows the pattern of the less well-known painting in the Frick Collection, and has all the airy lightness of the pedigreed versions. If this is the nearly finished picture bought by Archbutt in 1838, and if the sketch in the Bacon Collection is the browner version "anything but finished," mentioned by Clifford Constable as having been left by his aunt Isabel to his brother Hugh,¹⁴ we should then have the full number of versions which there is any good reason for supposing that Constable himself painted.

¹ Leslie's *Life of Constable* was published in 1843, not 1845, as stated by Mr. Steegman. It differs in some respects from the second edition of 1845.

² See Constable's letterpress for the mezzotint of *East Bergholt*. He owed his introduction to the curate at Langham, of which Dr. Fisher was for a time the absentee rector.

³ Letter dated September 1, 1820, from Constable to Archdeacon Fisher, quoted by Mr. Steegman.

⁴ *The Close, Salisbury*, Victoria and Albert Museum, No. 318-1888.

⁵ See Whitley's *Art in England, 1821-1837*, 1930, p. 43.

⁶ The Bishop's figures "2" and "3" are almost indistinguishable; the connected correspondence also shows the date to be 1823.

⁷ Letter to Constable dated December 12, 1823.

⁸ Letters from the Bishop dated December 29, 1823 and January 6, 1824.

⁹ Letter from Constable to Fisher dated January 17, 1824; notes written by the Bishop to Constable on March 8, 30, 31, and April 2, 1824.

¹⁰ Letters from the Bishop to Constable dated January 6 and from Constable to Fisher dated May 8, 1824.

¹¹ Mr. Steegman mentions a letter written by Constable to Fisher on September 16, but it appears from the wording of the passage that follows that he is in fact referring to an extract given by Leslie from Constable's Journal, and he was perhaps not aware that Leslie had an unscrupulous habit of joining entries from different days together under the same date. The original MS. shows the correct date to be October 1.

¹² It may also explain the statement attributed to Mrs. Pike-Scrivener's niece Miss Mirehouse, a later owner of the picture, to the effect that it had been bought from the artist by "Bishop Mirehouse."

¹³ Marginal note on a copy of Leslie's *Life of Constable* in the author's collection.

¹⁴ Not in 1835, as stated by Mr. Steegman. See the original catalogue, with Lorenzo's *Critical Letters* by William Carey, reprinted from the *Worcester Herald* in 1843.

¹⁵ Letter dated May 14, 1893, to one of the Leslies, now in the Pierpont Morgan Library. Clifford Constable's belief that his grandfather painted only one version of the subject is nonsensical, but his criticism of the clumsy drawing remains valid. The same letter mentions the version formerly with Isabel Constable.

¹⁶ The Bacon sketch is said to be the picture exhibited by the executors of Isabel Constable at the Grosvenor Gallery in 1889, No. 253, *Salisbury Cathedral*.

SHORTER NOTES

NEW YORK FURNITURE EXHIBITION AT THE MUSEUM OF THE CITY OF NEW YORK

By JOHN A. H. SWEENEY

TWENTY-TWO years ago the distinctive quality of New York furniture was recognized by the exhibition of New York State furniture held at The Metropolitan Museum of Art. At that time Joseph Downs, curator of the American wing, assembled the then known documented pieces of New York furniture, enabling collectors and students of the American arts to see the characteristic styles and construction techniques of New York craftsmen. Since then relatively little research has been done on New York cabinetmaking, while the product of the rival craftsmen in Boston, Salem and Philadelphia has received considerable attention. Last winter the Museum of the City of New York again brought together an important survey of New York furniture styles in its exhibition "Furniture by New York Cabinetmakers, 1650 to 1860." Almost 150 pieces were assembled from the Museum's permanent collection and from private owners under the direction of Miss V. Isabelle Miller, curator of furniture. The increase in general knowledge about American furniture during the past twenty years made it doubly clear in this exhibition that the cabinetmakers of colonial and Federal New York evolved an individual and handsome style.

Arranged in chronological order against pale yellow walls, which set off the rich walnuts and mahoganies to particular advantage, the exhibit revealed certain general features which can be considered New York characteristics. In the pre-Revolutionary period, the generous scale of chairs and the wide, rather heavy proportions of case pieces provide a horizontal emphasis which is not seen in New England furniture. A particularly thick, pointed pad foot associated with the Queen Anne style and a square-cut, high-knuckled claw with the Chippendale style which followed appear as the characteristic means of terminating chair and table legs. Deeply serpentine skirts and a fifth leg

to support the folding top are often found on card tables. Customary carved decoration on chests, tables and chairs is the gadrooned edge, an ornament also seen in New York silver. In construction, gumwood was often substituted for walnut; and tulip-poplar, ash, beech and maple were the popular secondary woods.

Of more than one hundred cabinetmakers known to have worked in New York before 1775, a mere half dozen have left documented examples of their craft. Unfortunately the key pieces of Gilbert Ash, Samuel Prince and Thomas Burling were not included in the exhibition, although pieces attributed to these men on the basis of their documented work were shown. The craftsmen of the Federal period have left better records; and the work of Duncan Phyfe, probably the most famous of American cabinetmakers, was well represented. Labeled or documented pieces by his contemporaries Charles Honoré Lanuier, Michael Allison, William Mills and John Henry Belter add to the rich picture of the New York furniture industry in the early nineteenth century. Lacking signed or labeled pieces, attribution is, in many cases, based on secondary woods and family histories which indicate New York origin. With attributions determined by these various methods, four cabinetmakers not included in the 1934 exhibition were shown: William Wilmerding, who was represented by a labeled looking-glass and a similar one for which the bill of sale exists; John T. Dolan, maker of a card table which can be dated 1811; John Hewitt, represented by a Pembroke table lent by a descendant; and Matthais Bloom, whose braceback Windsor chair bears his brand.

Of special interest to the student of furniture was the variety of forms in the exhibition made before 1725; and outstanding among these is the large cedar secretary desk, inlaid with a floral design in beechwood and walnut, from the Brinckerhoff family (Fig. 1). Significant of the scale of New York furniture at this period is the large mahogany gate-leg table once owned by Sir William Johnson, of Johnson Hall. A uniquely documented chair is one from a set made in 1742 for Robert and Margaret Beekman Livingston, whose cypher forms the design of the intricately pierced splat.

A Chippendale desk and bookcase once owned by Dr. John Bard shows a refinement of detail rare in New York cabinetwork of the eighteenth century. Its short cabriole legs and large ball-and-claw feet, combined with bracket rear feet, are typically New York. A desk similar in form has the added distinction of a blocked front, usually confined to case pieces of New England origin. The "spider" gate-leg table, a rare type familiar to students of American painting through Copley's portrait of Mr. and Mrs. Winslow, was rep-



*Fig. 1. Secretary Desk
The Museum of the City of New York*

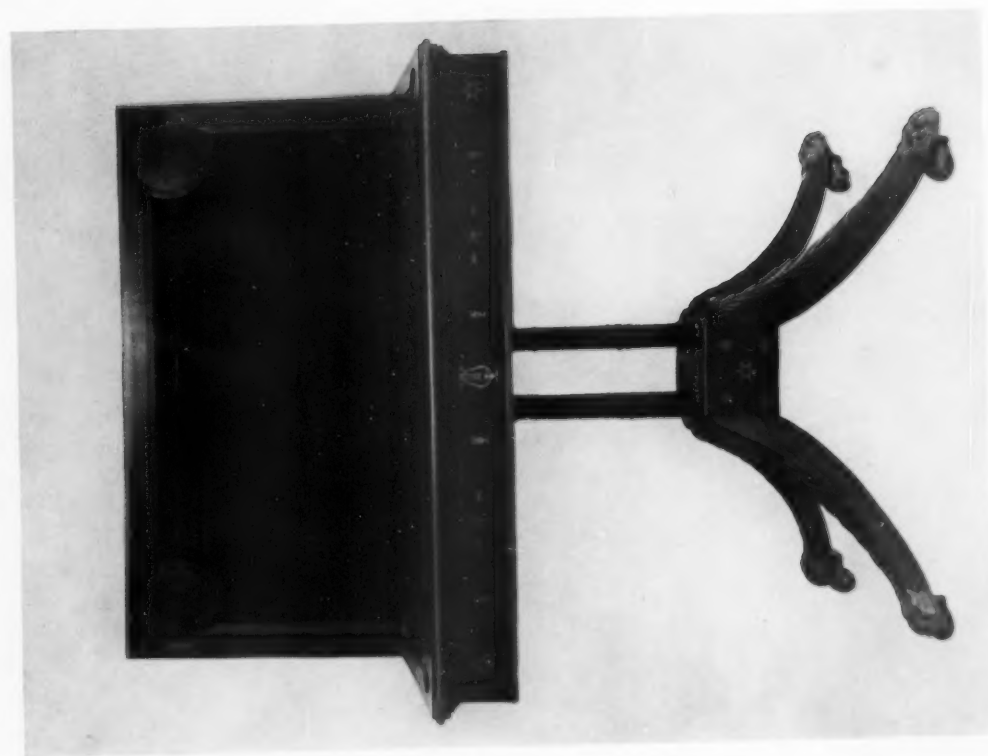


Fig. 2. CHARLES HONORÉ LANNUIER, Folding-Top Card Table
New York, Mrs. John De Witt Peliz Collection

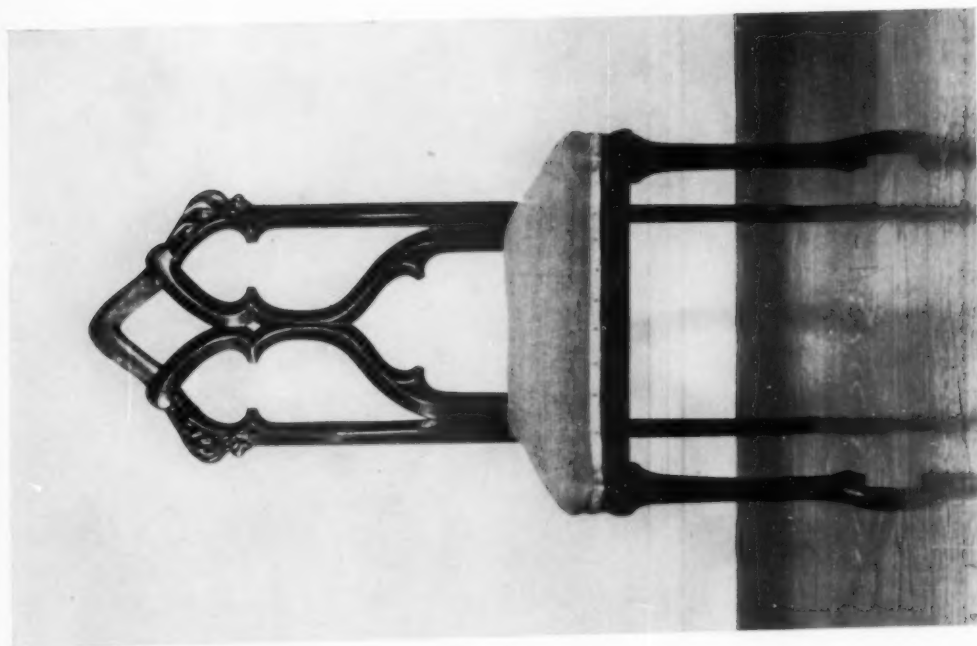


Fig. 3. Side Chair designed by Alexander J. Davis
The Museum of the City of New York

resented by one of three known New York examples. An unusually handsome bracket clock with imported gilt-bronze mounts summarizes the rich baroque style which was popular in colonial New York.

Of the many pieces from the shop of Duncan Phyfe, perhaps the most striking was a sofa made for Governor De Witt Clinton, ornamented with carved fasces, symbolic of the governor's office. Comparable in elegance was a pedestal-base card table with brass inlay and bearing the label of "Honoré Lannuier, cabinetmaker from Paris" (Fig. 2). A charming example of the early Victorian period was the delicate side chair designed with a trefoil-arch back by A. J. Davis, one of the leading exponents of the Gothic Revival style in architecture (Fig. 3). Carrying the exhibit into the high Victorian period was a selection of the elaborate, technically complicated rosewood furniture of John Henry Belter, who followed Phyfe as the outstanding furniture manufacturer in New York.

In recent years detailed studies have been made of the regional variations in American furniture, and the exhibition contributed to this interest by once more defining the New York idiom. We are indebted to Miss Miller and John Walden Myer, director of the Museum, for undertaking such an exhibition. Miss Miller renders a further service in the profusely illustrated catalogue, for here family histories and, in many cases, identification of secondary woods and bibliographical references are given to substantiate the New York attributions. Such a catalogue will extend the usefulness of this temporary exhibition far beyond its closing date. The large crowds attracted to the show indicate the popular interest in the American decorative arts and should encourage other museums to sponsor similar regional studies.

AN ALTAR PANEL BY ROBERTO D'ODORISIO

By OTTAVIO MORISANI

Translation by ARMAND L. DEGAETANO

IN the Samuel H. Kress Collection at the National Gallery of Art in Washington, D.C., there is a panel (No. 198: $24\frac{3}{4}" \times 16\frac{3}{8}"$ [0.63×0.42 cm.]) (Fig. 1) representing the *Crucifixion* and placed under the general classification of "School of Rimini." The painting used to belong to the Stefani Collection. It was acquired by Mr. Kress in 1936 and after being shown in the Giotto exhibit of 1937 (Cat. 127 A, pp. 588-589) it passed to the National Gallery in 1939. This panel has been published by Coletti (*Bollettino d'Arte*, 1937, pp. 66 ff.) and by Salmi (*Emporium*, 1937, p. 36), in both cases under the name of the school of Rimini.

However, after careful examination it seems to me that the characteristics of the school of Rimini portrayed in this small work are general in nature. On the other hand, one recognizes here definite traits of other schools. Certain Giottesque reflections, as well as some traces of the Siennese school are found in varying proportions throughout fourteenth century Italian painting. The basic plan is well thought out and the distribution of the figures is done with mature and expert elegance: the heavier group of the women is balanced by the figure of John, which is accompanied by the kneeling Magdalene, whose body is placed entirely to the right, and by the curvature of the body of Christ with its center of gravity also to the right. From these aspects of the composition one derives a profound sense of equilibrium which produces calm and serenity. This sense of serenity is heightened by the Crucifix which lacks that plastic harshness which gives a chiaroscuro dramatic quality to its form, a characteristic common to crucifixes elsewhere. In this panel the light flows tranquilly over the torso and the abdomen and is reflected in wide areas which model the volumes with sobriety. The form is generally Giottesque, and this is true of the shading (*ombreggiatura*). The leanness of the flesh and the slenderness of the bones remind one instinctively of the Siennese school. So just as the kneeling Magdalene suggests Siennese painting, the group of women at the left and the figure of John, which have a more monumental cut, bring to mind the Florentine school. Then too, the shading is more dense and solid and gives the

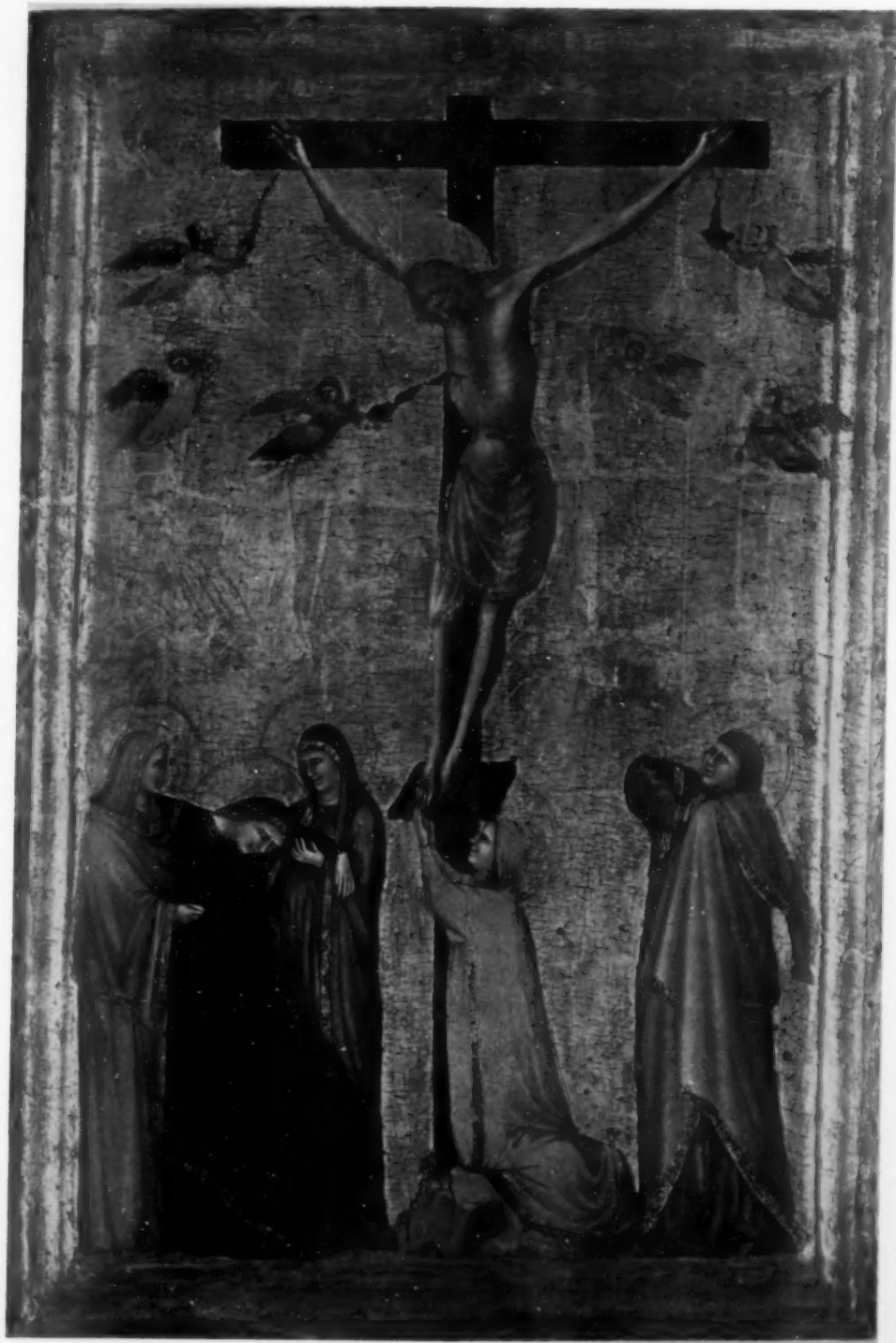


Fig. 1. ROBERTO D'ODORISIO, *Crucifixion*
Washington, D.C., National Gallery of Art, S. H. Kress Collection



Fig. 2. Detail of Figure 1



Fig. 3. Detail of Figure 1



Fig. 4. Detail of Figure 1

combined elements a few touches of the Roman school. Now where can one find such a combination of elements in such a mature proportion that no one element dominates over the others, but on the contrary all blend to produce a personal expression?

I call to mind the *Crucifixion* which Roberto d'Odorisio painted and signed in the church of San Francesco di Eboli in the province of Salerno (Fig. 5).¹ In comparing this painting with the panel in question (which is much smaller), one will notice many basic points of contact, even though the larger panel is more crowded and is more densely composed.

The Christ is not arranged in the same way it is true: in the panel under discussion the figure of Christ is thinner and straighter, but he retains the same curvatures at the sides, the same shape of the abdomen and the same manner of marking the ribs (Fig. 3). His head is bent more, but the loincloth has the same flat folds and accompanies the shape of the lower abdomen in the same way. The wound in the chest is the same and the angels, although a little heavier, are very similar.

The group of the women seems to be taken right out of the other painting. The Madonna has her face turned in the other direction, but it is the same type of face, the same features with the nose drawn with the same slant, the eyes and the drapery are rendered in the same manner (Fig. 2). The decorative band which runs along the edges of the clothing is very similar and interrupted in both paintings. The way the hand of the Madonna hangs, the inclination of the head, the characteristic shape of the neck, with the neck opening ending at an angle of the dress, are identical. The women at the sides of the Madonna are of the same type; in both works the one on the left is dressed in a lighter color; her garment falls with the same rigid folds which are shaded very lightly and often run parallel. The same is true of the dark clothes of the other women, whose faces, noses and shapes of their mouths are identical with those in the painting of Eboli. The face of the Magdalene, despite the difference of the position of the head and the shape of the body, which is elongated and more slender, like the Christ, is not unlike that of the other women (Fig. 4). Her mouth has the same *riktus immobile*.

Perhaps the difference in form in the figure of the Magdalene in this panel is due to an attempt to integrate in a continuous development a narrative inspiration, which in the panel of Eboli is expressed through the larger number of personages. In the smaller panel this aspect of the painting is condensed on a smaller number of figures and is expressed more simply. These preoccupations

pations of the composition do not destroy the feeling of intense astonishment which dominates both paintings. John's gesture of despair, his features, his round jaws, the shape of his mouth, the whites of his eyes are the same, even though his face is a little heavier. Another resemblance is the plastic quality in the fanlike effect of the folds of his robe. Each fold seems to be resting on a hard substance.

The nature of the color, described by Berenson for the Eboli painting, is the same: the enameled surfaces are clearly separated like the setting of precious stones. The red lacquer hues alternate with the bright ones, the black with the violet, and even in the minute and rapidly-moving figures of the angels exhibit a perfect rhythmic balance.

Roberto d'Odorisio was a painter of the court of the House of Anjou.² In addition to his *Crucifixion* at Eboli,³ he is known for a *Pietà* panel in which are depicted all the instruments used in the Crucifixion (Fig. 6). This panel was part of the Grenville L. Winthrop Collection and is now at the Fogg Museum.⁴ To this panel may be added another, quite damaged, on the same subject, which used to be in the small church of the Pietatella or Pietà a Carbonara, Naples,⁵ and which is related to another *Pietà* in the Pepoli Museum in Trapani.⁶ D'Odorisio took part in the frescoes of the Incoronata Church in Naples.⁷ The work he did there is not entirely accepted by some critics; however, there are others who see great merits in his works and have considered him the leading artist of this decoration. It is likely that the paintings were carried out under the direction of D'Odorisio.⁸ In some of the frescoes one can see the same fine traits, the characteristic features of the faces and the sentimental abandonment so vividly portrayed in the *Crucifixions* mentioned above. The general character of his work, which is a fusion of Giottesque, Siennese and Cavallinian elements (typical of Neapolitan painting of the second half of the fourteenth century), seems to show in the second phase of its development certain preferences for Siennese forms. For this reason I feel that the panel at the National Gallery of Art should be considered as one of his later works, perhaps his last. In any case, it should be dated after the frescoes in the Incoronata and the *Crucifixion* of Eboli.

¹ *Hoc Opus Pinsit Robertus De Odorisio De Neapoli.*

² In 1382 he was engaged as a court painter by Charles III of Durazzo with a stipend of 30 onzes of gold per year. See N. Barone, "Notizie storiche tratte dai registri della cancelleria di Carlo III di Durazzo," *Archivio storico per le province napoletane*, XII (1887), 8-9.

³ This work is mentioned by Augelluzzi, *Lettere due sulla chiesa dell'Incoronata*, Naples, 1846, p. 23, n. 2. The first criticism is given by Berenson, "Roberto d'Odorisio und die Wandgemälde der Incoronata," *Rep. f. Kunstwiss.*, XXIII (1900), 448-460. See also Van Marle, *Development*, V, 328-330.

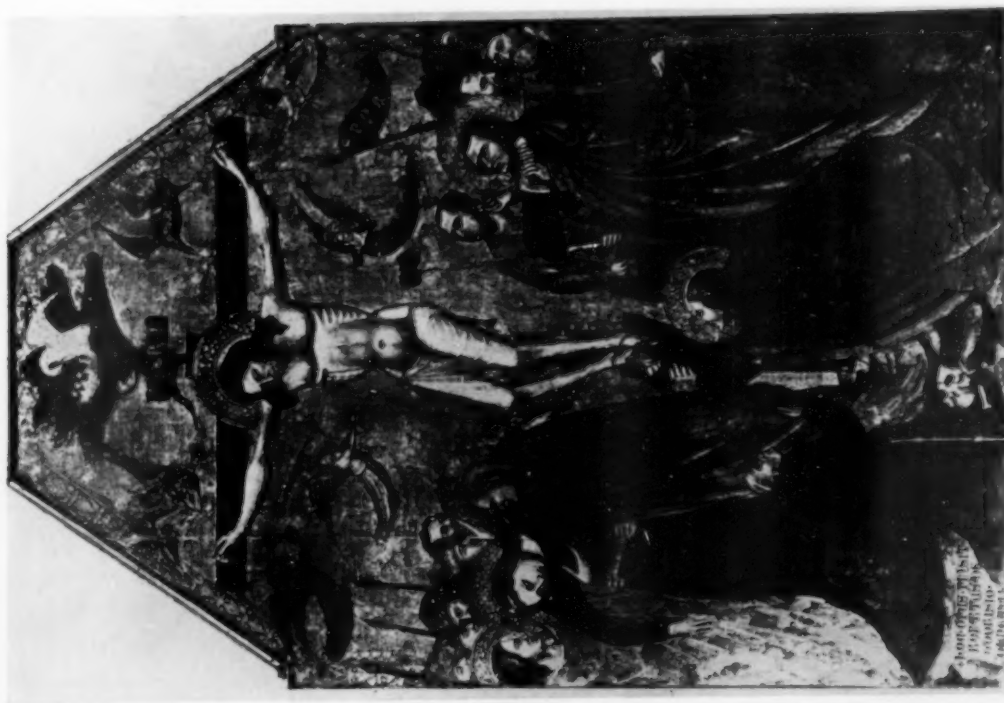


Fig. 5. ROBERTO D'ODORISIO, *Crucifixion*
Eboli, San Francesco

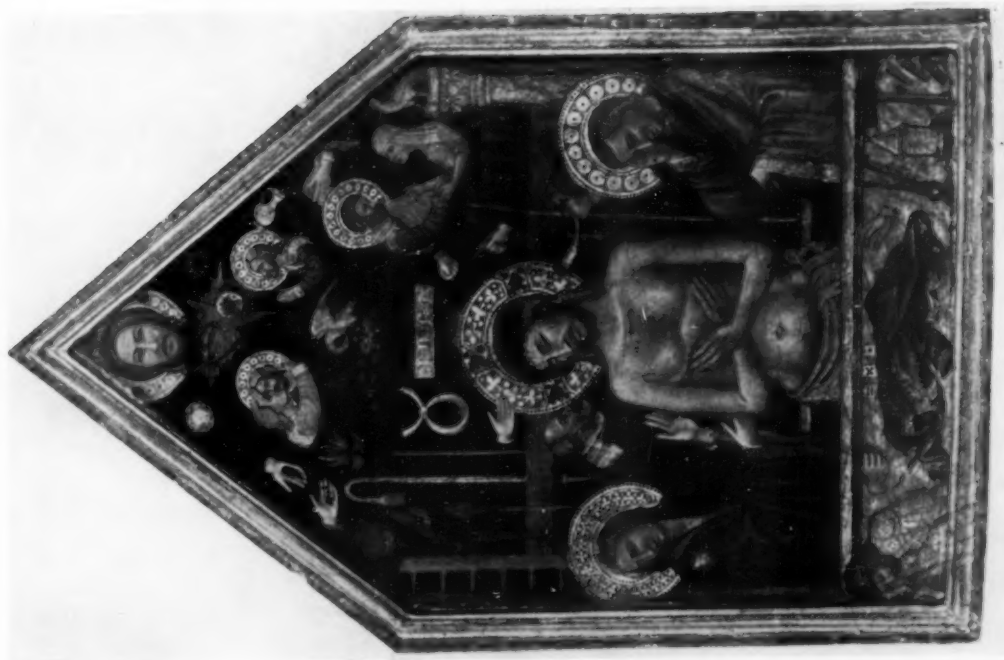


Fig. 6. ROBERTO D'ODORISIO, *Pietà*
Cambridge, Mass., The Fogg Art Museum

⁴ B. Berenson, "A Panel by Roberto Odorisi," *Art in America*, XI (1923), pp. 69-76; *Napoli nobilissima*, n. s., III (1923), 69, reprinted in *Studies in Medieval Painting*, New Haven, 1930, pp. 76-81. See also the *Bulletin of the Fogg Museum of Art*, VII, 2 (1938), 30-31, and *Art News*, XXXVII, 37 (1938), 18.

⁵ O. Morisani, *Pittura del trecento in Napoli*, Naples, 1947, pp. 82, 88, 152-153.

⁶ P. Toesca, *Il trecento*, Torino, 1951, p. 690, n. 217; F. Zeri, *Paragone*, III, 21, n. 2.

⁷ Crowe and Cavalcaselle, *Storia...*, I, 563; Berenson, "Roberto d'Odorisi und die Wand..."

⁸ It is difficult to attribute to d'Odorisi the following works: the *Madonna Mater Omnium* in San Domenico Maggiore in Naples (Berenson, *Pittura...*, p. 345), the *Crocifissione della Disciplina della Croce* in the church of Sant'Agostino della Zecca (A. O. Quintavalle, "Un dipinto giovanile di Roberto d'Odorisi," *Bollettino d'Arte*, s. III, XXVI [1932-33], 230 ff.), and the *Madonna* at the Museum of Fine Arts in Moscow, previously in the Shouwaloff Collection (V. Lazareff, "A New Panel by Roberto d'Odorisi," *Burlington Magazine*, LI, 294 [1927], 127-130). For these works see Morisani, *op. cit.*, pp. 57, 87, 153, n. 5. A recent, different profile on d'Odorisi (F. Bologna, *Opere d'arte nel Salernitano dal XII al XVIII secolo*, Naples, 1955, p. 28 ff.) deserves no consideration inasmuch as it is founded on misunderstood literature and on hypothetical cultural relations of which the author does not approve.

NOTES ON OLD AND MODERN DRAWINGS

SOME MARATTI DRAWINGS AT DÜSSELDORF

By FRANCIS H. DOWLEY

IN the rich and diversified collection of drawings in the Museum at Düsseldorf there are many traditional attributions to Carlo Maratti which invite attempts to connect them with his paintings or prints. Selecting a few which by their style and quality can make strong claim to be by Maratti's own hand, these can best be understood, perhaps, by discussing them in chronological order.

A small pen and ink oval drawing¹ representing the *Madonna, Child and St. John the Baptist* (Fig. 1) can be identified as a study for an engraving dated 1647 and executed by Maratti himself.² The drawing is in reverse from the print (Fig. 2), as might be expected, and corresponds to it in nearly all details, although surface damage obscures some areas. The stroke already indicates the firm, sure touch of Maratti although the lines are very carefully drawn and hatched. In 1647 Maratti was only twenty-two but, if we are to believe Bellori, he had already been studying in Rome—most of the time as Sacchi's pupil—for eleven years.³ His prints are therefore an early experiment or exercise which he soon abandoned, and which Bellori or his continuator only lists rather casually.⁴

The general style of the drawing recalls that of one of Maratti's earliest paintings, the *Madonna and Child with SS. Monica, Augustine and Dominic*, which Maratti did perhaps as early as 1644 for the Church at Camerano, his birthplace.⁵ The composition of the drawing, although probably Maratti's own invention, is not a very original one. Placing both the children on one side of the Virgin is an arrangement which recalls the composition of the late Raphaellesque *Madonna of the Oak Tree* in the Prado. One is scarcely surprised to find this early adaptation of a Raphaellesque device, since Bellori informs us that Andrea Sacchi admitted Maratti into his studio at the age of eleven

partly because of the excellent promise he had shown in certain drawings which were copies after Raphael.⁶

Probably dating from about the same time is another drawing, also for an engraving by Maratti himself, which represents the *Annunciation* (Figs. 3 and 4). This drawing is in red chalk instead of ink and the format is rectangular instead of oval.⁷ Like the previous one, however, it is quite damaged in certain places. Although it has already been listed in Budde's catalogue of the Düsseldorf drawings,⁸ the connection between the drawing and the print was not pointed out. In style and execution the resemblance between them is close enough to be almost self-evident. Hardly less close is the stylistic relationship between this drawing and the previous one. No doubt they were executed about the same time,⁹ but when we seek for prototypes for the *Annunciation* we are led in a somewhat different direction from the Raphael tradition, which formed the source for the *Madonna, Child and John the Baptist*. Guido Reni's *Annunciation* in the chapel of the Quirinal Palace in Rome¹⁰ leads us back to certain *Annunciations* of Reni's master, Ludovico Carracci. A very early treatment of the subject by the latter, which was formerly in S. Giorgio in Bologna and is now in the Pinacoteca, may anticipate Maratti's conception in simplicity, symmetry and sobriety, but we can find not only these qualities but also a very close similarity in composition between his drawing and a drawing by Ludovico at Windsor Castle.¹¹ Comparison between these two works reveals a similarity too close to be merely a coincidence; one has but to look at the poses of the pointing angel and of the kneeling Virgin, or observe their relation to each other, or even notice the ornamentation of the *prie-Dieu*. Certain differences are of course apparent, such as the substitution of the drapery for the chair behind the Virgin, or the elimination of the *putti* flying above. There is a notable stylistic difference also in Maratti's avoidance of the flowing calligraphic lines of the angel's garment. But all of these differences taken together are not enough to make us forget the fundamental similarities.

It is a little surprising to find this influence of Ludovico on Maratti, since it is that of Annibale which most biographies, beginning with Bellori's, usually stress. But the latter does not exclude the influence of Ludovico, for indeed, even if Maratti spent little or no time in Bologna, he could have had ample opportunity in Rome to study the drawings of Ludovico. As Pope-Hennessy has pointed out, many of the Carracci drawings were owned by their pupil Domenichino, then by his pupil Raspantino, who eventually sold them to



Fig. 1. CARLO MARATTI, *Madonna, Child and St. John the Baptist*. Düsseldorf Museum



Fig. 2. CARLO MARATTI, *Madonna, Child and St. John the Baptist*



Fig. 3. CARLO MARATTI, *Annunciation*
Düsseldorf Museum



Fig. 4. CARLO MARATTI, *Annunciation*
(engraving)



*Fig. 5. CARLO MARATTI, Study for the Anagni Annunciation
Düsseldorf Museum*



*Fig. 6. CARLO MARATTI, Annunciation
Anagni, San Antonio Abbate*



*Fig. 7. Engraving after a later version of the
Anagni Annunciation*



*Fig. 8. CARLO MARATTI, Study for the Angel of the
Annunciation. New York, Pierpont Morgan Library*

Maratti.¹³ Although the purchase did not take place until after an inventory of Raspantino's collection in 1664, or considerably after Maratti made his adaptation of Ludovico's drawing of the *Annunciation*, yet there is no reason to suppose that Raspantino would not have given Maratti access to his Carracci drawings before the latter purchased them for his own collection.

Another drawing at Düsseldorf¹⁴ which I believe is also by Maratti, is a study for a later *Annunciation* which he painted in 1659 for the high altar of the Church of San Antonio Abbate at Anagni (Figs. 5 and 6).¹⁵ Documentation from the parochial archives of the church was published by Costanza Lorenzetti,¹⁶ who pointed out that the painting is not mentioned by Bellori. Another version of the painting is in the Hermitage,¹⁷ and still another is mentioned by Mariette who says it was in the Quirinal Palace (Fig. 7), which was at that time a papal residence.¹⁸ It seems likely that the version in the Hermitage, as well as that at Anagni, was executed by Maratti's own hand. Mariette certainly assumed it to be so when the painting was in Crozat's Collection.¹⁹ In his comments in his *Recueil* he claims that Maratti executed the Crozat version for the *mère du grand-Duc*, who left it at her death to one of her gentlemen in waiting.²⁰ This princess was Vittoria della Rovere,²¹ wife of the Grand Duke Ferdinand II and mother of Cosimo III. In the Inventory of her possessions drawn up in March 1693, a painting by Maratti is listed, but it is a *Dream of St. Joseph* and not an *Annunciation*.²² As much more archive research needs to be done, however, Mariette's statement may yet be verified.

A comparison of the two versions gives rise to an additional problem, namely, whether they were done at the same time. Stylistic evidence would indicate that the Crozat version is later, judging by its fuller and more elaborate, if less graceful, drapery forms in comparison with those of the Anagni version which still reflects the influence of Sacchi, and through him Correggio.

If the Crozat is later than the Anagni version, it is interesting that the drawing at Düsseldorf is a study for the later rather than the earlier version. There can be little doubt that this is so, since the Virgin is seated, both in the Crozat version and in the drawing, but not in the Anagni version, and inasmuch as the Düsseldorf drawing includes a study of the drapery designed to cover the limbs, which corresponds to the drapery of the Virgin in the Crozat composition. Making careful drawings for a replica of a composition he had already painted indicates how much of a perfectionist Maratti was, at least as a draughtsman and as a composer.

This drawing, done in red chalk on blue paper, is interesting since not many

by Maratti survive which are nude studies for complementary figures in an identifiable composition. The drapery studies on the same sheet are also curious for the careful manner in which they are executed independently of the limb or part of the body they fit or cover. One should not forget in this connection Maratti's theory, reported by Bellori, that in designing drapery a difficulty arises which is absent from designing the nude.²² For the body takes its form from nature but drapery does not, having no natural form of its own. Maratti concludes that drapery design requires more invention since, unlike the human body, drapery does not present itself already formed for the artist to imitate. It might be remarked in passing that if Maratti attached so much importance to the independent status of drapery, he probably did not take as his model the use of drapery in antique statues as much as some other artists did.

Another preparatory study for this *Annunciation* is in the Pierpont Morgan Library in New York (Fig. 8). It represents three sketches for the Angel Gabriel. One of them is large, another cut off, and the third quite small in the lower left hand corner. They are done rapidly in pen and ink and are very much worked over. Since the details do not correspond exactly to either painted version, it is very difficult to determine for which it is a study. This drawing reveals another aspect of Maratti's preparatory studies. He is experimenting with the pose, sketching in vigorous trenchant strokes to determine the relations between the gesture of the angel, his kneeling action and the movement of his drapery folds.

The difference in style between the early drawing of the *Annunciation* preparatory to Maratti's print and the drawing for the *Annunciation* of Anagni and Crozat are sufficiently striking to call for some comment. The later composition did not initiate a change of style. On the contrary, it is only a further expression of the style Maratti had already developed a few years previously in the fresco of the *Adoration of the Shepherds* for the gallery of the Quirinal Palace,²³ and in the *Visitation* in the drum of the cupola of Santa Maria della Pace. According to Bellori, both works were painted for Alexander VII shortly after he began his reign in 1655, and the *Adoration* in the Quirinal was finished in 1657.²⁴

In this new phase Maratti has emerged from his dependence on Sacchi and gains in vigor what he loses in delicacy. His compositions are full of force and movement, and include many subordinate figures whose vigorous gestures do not distract us from, but rather help us to concentrate upon, a clear and well-focused action. The causes of this stylistic change are not easy to discover



Fig. 9. CARLO MARATTI, Altarpiece
Rome, Santa Maria del Popolo



Fig. 10. CARLO MARATTI, Study for Figure 9
Windsor Castle



Fig. 11. CARLO MARATTI, Study for Figure 9
Florence, Uffizi



Fig. 12. CARLO MARATTI, Study for Figure 9
Düsseldorf, Museum



Fig. 13. CARLO MARATTI, Study for Figure 9
New York, Pierpont Morgan Library

if we seek for them in Maratti's artistic environment. No new, powerful influence developed in Rome in the middle fifties which might affect impressionable young artists. If Gaulli had already arrived in Rome, he did not become a factor until the sixties, nor did Preti, to whose ceiling at Valmontone Pevsner attached so much importance.²³ Although Pietro da Cortona had renewed on a large scale his activities since his return to Rome in 1647, his style had not changed or developed decisively, nor would Maratti have been without a good knowledge of his earlier works, like the famous ceiling in the Barberini Palace. Not that Cortona had no influence on Maratti, but the influence is easier to state in general than to demonstrate in detail. One is tempted to suggest, therefore, that Maratti's change of style anticipates, at least in some respects, rather than simply follows the lead of the late Baroque in Rome.

Although no explanation of Maratti's change of style in the later fifties is immediately forthcoming, a possible source for at least the figure of the Angel Gabriel may be discoverable. In Santa Maria della Pace there is a fresco by Francesco Albani which decorates the arched wall above the high altar. This work by a famous pupil of Carracci, who was still alive but had long since left Rome, can be dated about 1612 to 1614.²⁴ In a composition which is a very interesting and unusual type of Annunciation the Angel Gabriel appears,²⁵ which might suggest to the young Maratti the pose of the corresponding figure in his Anagni or Crozat *Annunciations*. Maratti might well be predisposed to take special note of Albani, since he was the master of Maratti's own master Sacchi, and still enjoyed a considerable reputation.

Another drawing at Düsseldorf belongs to a group of compositional sketches for a well-known altarpiece by Maratti in the Cibo chapel in Santa Maria del Popolo in Rome (Fig. 9). The painting represents, as Bellori points out, St. John the Evangelist expounding the doctrine of the Immaculate Conception to three Doctors of the Church, SS. Gregory, Augustine and Chrysostom.²⁶ Above them the Virgin sits in the sphere of the sun, surrounded by angels, with the moon rising at her feet. One gathers that the general problem Maratti faced in making a composition out of this subject was to group the four saints so that the Evangelist was the focal figure, since he revealed in the Apocalypse, as Bellori reminds us, the Mystery of the Immaculate Conception to the succeeding patristic commentators here represented. But the focal figure of St. John must also provide a link with the Virgin above, who is the cause of the discussion. In all the versions that I know of, St. John is represented

standing and explaining the doctrine to the other saints grouped about him, but not in all of them does Maratti succeed in making him the focal figure, so if he does so is it without detriment to the others. The version in the Rudolf Collection, which is superbly executed,²⁹ does indeed emphasize the figure of St. John, but at the cost of the figure of one doctor, for St. Augustine is squeezed into a position of insignificance between the back of St. John and the picture frame. Besides, in this version none of the figures below show any awareness of the Virgin above, which is the subject of discussion. In the Windsor version³⁰ an opposite kind of difficulty arises (Fig. 10). The figure of St. Augustine is, to be sure, removed to a more appropriate place in the foreground in a larger area, where he is not only more prominent but serves as a spatial *repoussoir* to the group of the other three saints farther back. But another difficulty arises in the undue prominence which accrues to the figure of St. Gregory. The latter is seated in the center above the step, thereby receiving a highly centralized focus, which results partly from the figure of St. John being placed very close to the right frame as if to fill up the small vacant area formerly occupied by the figure of St. Augustine. The general effect is that the Evangelist seems subordinate to St. Gregory and no more important than the other two saints listening on the left side. Moreover, the figure of the Virgin is placed so low that it almost touches the head of St. John, giving thereby a somewhat crowded impression. In the Uffizi version³¹ both of these difficulties are avoided (Fig. 11). St. Gregory is made less focal by being placed in a profile position facing St. John, who is in turn made a little larger, while his position is a little more isolated because the figure of the Virgin above has been turned in the opposite direction. The figure of the Evangelist gains more stature through these alterations with the result that the distribution of figures on the lower register at least is almost as satisfactory as the final solution. On the other hand, the figure of the Virgin is not as well related to those below as it is in the painting, where the lines of her body point down towards the figures of SS. Gregory and Chrysostom on the right, while the arm of the Evangelist, pointing upwards, guides the eye to the upper register on the other side.³²

Two sketches which are much closer to the painting are those in Düsseldorf and in the Morgan Library in New York (Figs. 12 and 13).³³ In both, the distribution of the figures is essentially the same as it is in the final painting, except that in the Morgan sketch the Virgin is still partly turned to the left and her arms are on her bosom, as in the Windsor version, while in the Düsseldorf

dorf sketch they are stretched out as in the final painting. In both sketches the attitude of St. Augustine differs from that in the painting, since in the latter he looks down at what he is writing instead of upward towards the Virgin, where his slightly lower position helps to emphasize the towering figure of St. John the Evangelist. Although in both the Morgan and Düsseldorf studies St. John is on the left as he is in the painting, he and the other two saints are a little confined by the armchair and heavy tables which are less conspicuous in the Uffizi version and omitted in the painting. Their elimination gives more room for the forceful gesture of St. John to which St. Gregory reacts, as Bellori tells us,¹⁴ by interrupting his writing, pen in hand. Although the Düsseldorf version seems to be closest of all to the composition of the painting, yet it seems more experimental and more tentative in its handling than the Morgan one. Light sketches for the head of Chrysostom at two or three points indicate Maratti was still groping to find the definitive position for St. Chrysostom in relation to St. Gregory, and to the table which Maratti has not yet eliminated. At Düsseldorf there is also a drawing for the figure of the Virgin alone (Fig. 15), which is closer to the final form adopted for that figure than any of those to be found in the compositional sketches.¹⁵ It is a male study, carefully but vigorously drawn, and accompanied on the same sheet by several studies of hands, one of which is very close to the hands as they appear in the painting.

The order in which I have traced Maratti's studies for the painting seems to imply that I am endeavoring to establish the chronological development of the sketches. But until additional evidence is forthcoming I do not wish to claim that my way of ordering them has any special claim to acceptance. Even if my arrangement should prove to be correct I would not want to make the further inference that the drawings become progressively better in all respects. On the contrary, I am inclined to think that the Uffizi version displays best the capacity of Maratti's penstroke for suggesting power of form. Although this drawing as a sketch contrasts with the careful modeling of the nude study at Düsseldorf, the two are related by the vigor which pervades Maratti's work in his maturity and which was only gathering force in his early years when he was trying his hand at engraving.

Looking back over Maratti's preparatory drawings and final compositions for the del Popolo altarpiece, one seeks for his sources of inspiration less in the works of Correggio or Cortona than in those of Raphael. Maratti's interest in the latter does not lapse with the development of his style but continues to

grow, so that even for very mature work like this painting we are tempted to seek a prototype among the compositions of Raphael. In designing this composition Maratti seems, in fact, to have combined ideas from two famous works of his great Renaissance predecessor. The upper register of the composition recalls the corresponding part of the *Madonna da Foligno* (Vatican) even though the Child is absent. In the lower register Maratti may have been influenced by quite a different work of Raphael, namely, the group of doctors to the right of the altar in the lower register of the *Disputa*. This group, consisting of a figure who stands by the altar pointing upward and looking towards the seated doctors as if in discussion, while another doctor stands by them to the rear, seems to anticipate that of St. John pointing upwards as he discusses the Immaculate Conception with the seated St. Gregory while St. Chrysostom stands behind in the del Popolo altarpiece.

We finally turn to a much more hazardous attempt to connect two drawings with an altarpiece which Maratti painted for the church of Santa Maria di Montesanto in 1689 (Fig. 14), or three years after he painted the one in Santa Maria del Popolo. This is one of the famous pair of domed churches on the Piazza del Popolo executed at least in part by Carlo Rainaldi from about 1661 to 1667. Until further active research is done we are more or less dependent on Bellori's date for the painting, which he gives with the following information about its patron and subject:

Successivamente l'anno 1689 Carlo duplico le sue lodi nell' altra tavola fatta al Sig. Francesco Montioni par la chiesa della Madonna di Monte Santo nella Cappella da esso dedicata al Santo del suo nome alla Vergine ed a San Giacomo Apostolo suoi avvocati.³⁴

This date is given indirect support through the absence of all mention of this work in the 1686 edition of Titi and its subsequent appearance in later editions.

In Düsseldorf there is a drawing³⁵ which is, I believe, a first thought for this painting (Fig. 17). It is a small sketch done in pen and ink, vigorous and hasty, but quite clear in general distribution of elements. If the composition at first sight does not closely resemble that of the painting, it is at any rate unmistakably connected with a drawing by Maratti at Windsor (Fig. 16).³⁶ The latter is in red chalk and much more carefully worked out, although it is still essentially a compositional sketch. The figures and their distribution are largely the same in both, but the Düsseldorf sketch has a feature in common with the painted version which is missing in the Windsor drawing. This is the skull placed in the foreground between the two saints. Certain other less

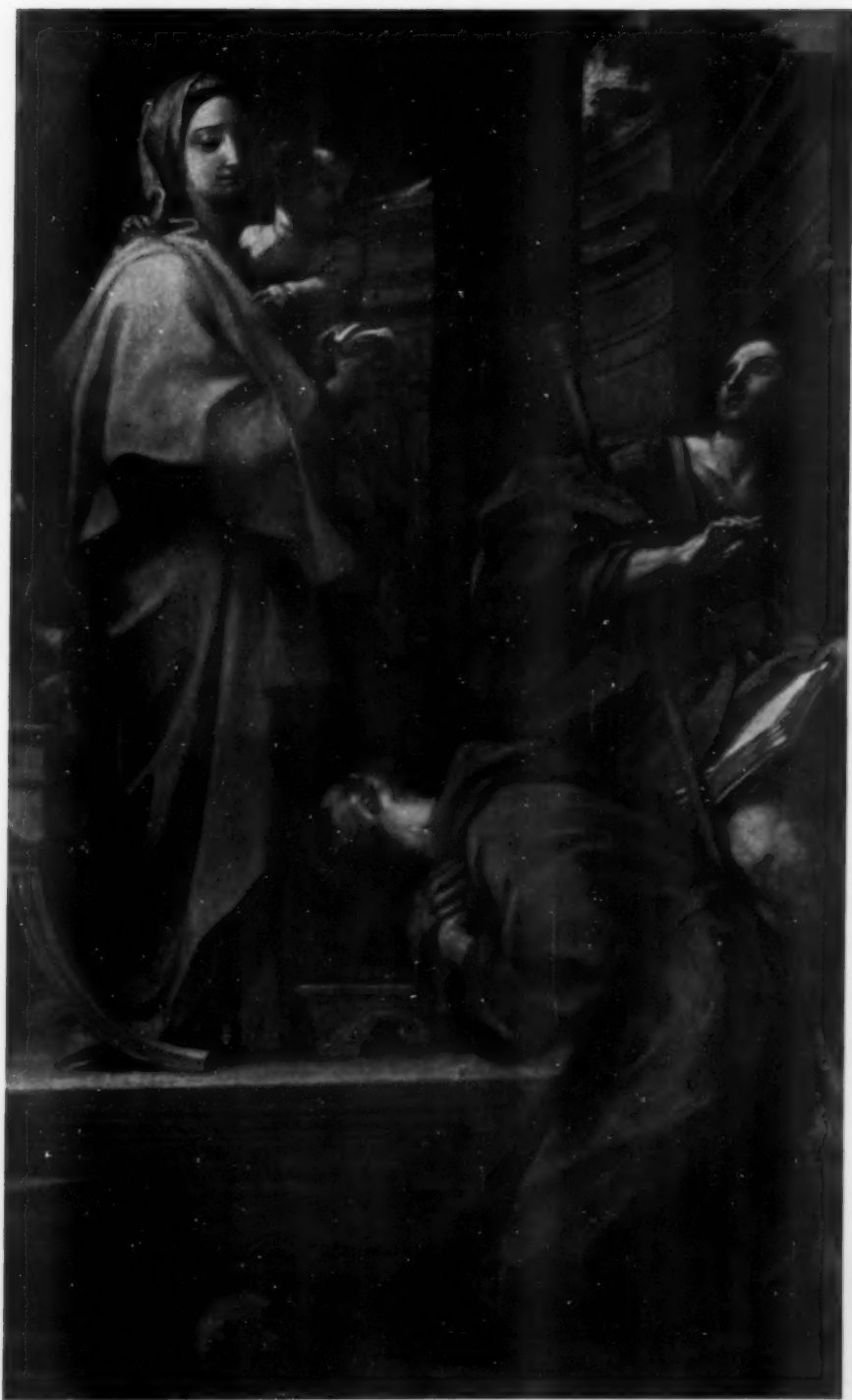


Fig. 14. CARLO MARATTI, *Altarpiece*
Rome, Santa Maria di Montesanto



Fig. 15. CARLO MARATTI, Study for the Virgin of Figure 9
Düsseldorf Museum



Fig. 16. CARLO MARATTI, Study for Figure 14
Windsor Castle



Fig. 17. CARLO MARATTI, Study for Figure 14
Düsseldorf Museum



Fig. 18. CARLO MARATTI, Study for Figure 14
Windsor Castle

important differences between the two drawings are also evident, such as the sweeping gesture of St. James added in the Windsor composition.

Although these two sketches and the painting have important similarities in common, such as the iconography, the two-level arrangement of the figures, the attitude of St. Francis kneeling before the Virgin who stands on a podium, the differences are sufficiently important to demand some explanation if one is to assert that the drawings in question really are preliminary studies for the painting. In the figure of St. James the divergences are perhaps most conspicuous even though the iconographical intent remains the same, namely, to show the pilgrim Apostle drawing inspiration from the Madonna and Child before beginning his peregrinations. Maratti may have felt, however, that the solution depicted in the Düsseldorf and Windsor drawings was not entirely appropriate. For, even though the attitude of St. James is appropriately that of a pilgrim about to begin his peregrinations, still Maratti may have deemed it irreverent for the saint to appear to be walking away from the Virgin and Child with his back turned toward them and with merely a glance over his shoulder.

In the painted version, on the contrary, the attitude of St. James is more humble and that of the Virgin correspondingly more dominant. She has just arisen from her throne instead of merely leaning against a column; St. Francis bows to her and to her alone, instead of giving the appearance, as he does in the drawings, of bowing also to St. James; for the position of the latter has been altered so that he half kneels behind St. Francis, looking up as if for direction to the Madonna and Child. The alterations in the painting have substituted a strikingly asymmetrical effect for one in the drawings which was neither symmetrical nor asymmetrical. The asymmetry in the painting is not, however, disturbing, for the single towering figure of the Madonna is balanced by the bulk of the two bending figures of the saints and by the vertical mass of the column which sustains the canopy. Placing the Madonna between two great column shafts made the composition of the drawing imposing, but they formed perhaps too heavy an interior frame. In adopting the arrangement that he did for his final version Maratti may have, of course, been motivated by very different ideas, so we offer the above interpretation of the changes merely as one alternative.

Still another preparatory sketch for the same painting may also be seen in No. 4150 at Windsor (Fig. 18). This is a brilliant pen and wash compositional sketch in which the Virgin, though still on the upper level, is seated, while

St. James sits below facing St. Francis, who bends to kiss the hand of the Infant Christ. The arrangement of the three main figures forms a natural whole, if less imposing perhaps than that of the other Windsor drawing. Although the composition of No. 4150 is one which could be adapted to other groups of Madonnas and saints, yet the unmistakable appearance of the same two saints, the podium with enframing columns for the Madonna, and the similarity of the attitude of St. Francis all point to a study for the Montesanto altarpiece.

One does not find as great a change in Maratti's drawing style as might be expected during the thirty years between the *Annunciation* of Anagni in 1659 and the Montesanto altarpiece of 1689. Perhaps greater amplitude of form, greater decision and economy of stroke are apparent, but not the difference in style which is evident between the drawings for Anagni and those for the early prints. Maratti never lost his vigor even in his last works, but he did not really develop a distinctively new style in his old age.

¹ No. F. P. 1368 in the Inventory of the Düsseldorf Museum. The dimensions of this oval drawing are 170 × 135 cm. Not in the catalogue drawn up by Illa Budde in 1930 and entitled *Beschreibender Katalog der Handzeichnungen in der Staatlichen Kunstakademie Düsseldorf*. Dr. Heinz Peters, Director of the Print Collection, was extremely gracious and helpful to me during the all too brief time I spent in the Print Room at Düsseldorf.

² A. de Witte, *La collezione delle Stampe, Gabinetto dei disegni e delle stampe, Galleria degli Uffizi, Roma, La libreria dello Stato*, 1938, No. 16089, *Carolus Marattus Invenit et Fecit*.

³ Maratti was born in 1625. Giovan Pietro Bellori, *Vite de Guido Reni, Andrea Sacchi e Carlo Maratti*, M. Piacentini, Rome, 1942, p. 75. (Hereafter referred to as Bellori.)

⁴ Bellori, p. 123. No doubt added by Bellori's continuators since this list appears to be among the additions made to his life of Maratti which does not extend beyond 1689.

⁵ Still in place. Bellori, pp. 77-78.

⁶ Bellori, p. 76.

⁷ 211 × 152. The engraving is No. 1797 in the De Witt catalogue. This print, like the previous one, bears the inscription *Carolus Marattus Invenit & Fecit*.

⁸ Budde, *op. cit.*, No. 199. The inventory number is 1428.

⁹ The type of pointing gesture of the Angel Gabriel is to be seen in another work by Maratti from about the same time. This is the altarpiece painted for the church at Monterotondo. Bellori mentions it among Maratti's earliest works, stating that it was painted for Don Taddeo Barberini who died in 1647 (p. 76). In this work the figure of St. James points up to a sacred image with a simple foreshortened gesture which is similar to that of the Angel in the *Annunciation*.

¹⁰ Capella Paolina, painted about 1610.

¹¹ See Rudolf Wittkower, *The Drawings of the Carracci in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1952, Cat. No. 38, illustration No. 6. Maratti's drawing reverses Ludovico's; but this is probably because Maratti intended to use his for a print. Very similar to the drawing also is the painting of the *Annunciation* in the Louvre discussed by Wittkower and illustrated in London.

¹² See his Introduction in the *Drawings of Domenichino in the Collection of His Majesty the King at Windsor Castle*, New York, 1948, p. 10.

¹³ 265 × 414. Not in Budde's catalogue. Inventory No. 1171.

¹⁴ Near Rome.

¹⁵ Costanza Lorenzetti, *A proposito di due opere giovanili di Carlo Maratti non ricordati dal Bellori, Rassegna marchigiana*, 1924-1925, III, 331-337. The same author's article on the youthful works of Maratti is of course a significant contribution to which I am much indebted. "Carlo Maratti: la sua giovinezza a Roma," *L'Arte*, XVII (1914), 135-152.

¹⁶ *Catalogue of the Hermitage* published in 1899, No. 296. The catalogue states it comes from the Crozat Collection.

¹⁷ Mariette's notes in the *Recueil d'estampes d'après les plus beaux desseins qui sont en France*, Paris, 1722 and 1763, I, 124. Mariette says both in the 1722 and 1763 editions that the version in the Quirinal Palace (then called the Palazzo di Monte Cavallo) was engraved by Robert van Audenaerd of Ghent. He also lists a print after the Monte Cavallo version in his article on Maratti in the *Abeccario*. In the Print Room of the Bibliothèque Nationale there is a print by Van Audenaerd which is probably the one to which Mariette had reference. It is still another variant on the *Annunciation* at Anagni, closer in style to the Crozat-Hermitage version but still substantially different in accessory elements, as a comparison of this print with the Tardieu print will at once reveal. But on the Audenaerd print the caption below makes no reference to Monte Cavallo or to the owner, containing simply an acknowledgment to the King of France. This version is not mentioned in the Titi edition of 1763 and appears to have been lost.

¹⁸ *Ibid.* Engraved by Nicolas Tardieu. Mariette makes no reference to the painting at Anagni.

¹⁹ *Ibid.*

²⁰ She died in 1694. Although no record survives that Maratti ever worked in Florence, he worked in Rome for the Grand Duke and members of the Medici family.

²¹ *Inventario di quadri della camera e della capella*, 22 Marzo 1693, No. 25, *Guardaroba Medicea*, No. 975, *Archivio di Stato*, Uffizi.

²² Bellori, p. 22.

²³ Still in place although the gallery has been divided up. A reduced version of this composition was in the Royal Collection and was published by Mariette in his *Recueil*. It was destroyed at St. Cloud in 1871.

²⁴ Bellori, p. 82. Pascoli also says both these paintings were done at the same time but is, as usual, vague about dates. *Vite de Pittori, Scultori ed Architetti*, Rome, 1730, 1933 ed. R. Istituto d'Archeologia, p. 138. It should be borne in mind, however, that Bellori says Maratti retouched the Quirinal *Nativity* during the reign of Alexander VIII (1689-1691) (*op. cit.*, p. 108).

²⁵ See Pevsner, "Die Wandlung um 1650 in der Italienischen Malerei," *Wiener Jahrbuch für Kunstgeschichte*, VIII (1932), 69-92.

²⁶ Antonio Boschetto, *Per la conoscenza di Francesco Albani, Pittore, Proporzioni*, 1948, II, 109-146, esp. 128 ff.

²⁷ Already published in Budde's catalogue cited above, No. 168. Red chalk, pen and brown wash, 362 x 190.

²⁸ Bellori, p. 105.

²⁹ Already published by K. T. Parker in *Old Master Drawings*, 1935, X, 45-46.

³⁰ Windsor, No. 4096. 19 1/4 x 11 1/2 inches. For the publication of this and other drawings at Windsor mentioned in this article, Her Majesty the Queen has graciously granted permission. I am deeply indebted to Sir Owen Moreshead and Mr. Anthony Blunt for special authorization to publish this material. Mr. Blunt pointed out that Windsor No. 4137 is a study for a seated bishop for the same altarpiece. If this is so, it may point to another variation in composition for which I have not yet found a general sketch.

³¹ Uffizi, Gabinetto dei disegni, Santarelli No. 9654.

³² At Chatsworth there is what I take to be a copy by a weaker hand of the Uffizi drawing; No. 569, red chalk.

³³ Published in *Collection J. Pierpont Morgan, Drawings by the Old Masters Formed by C. Fairfax Murray*, London, privately printed; pen and bistre wash. For the figure of St. John at least two studies are in existence, one in the British Museum and one in Berlin. I am indebted to Mr. Philip Pouncey for pointing out to me the one in the British Museum.

³⁴ Bellori, p. 106. It is curious that elsewhere in this passage Bellori refers to a *Draco estinto* when the only animal to be seen is the eagle of St. John.

³⁵ Red chalk on blue paper. 275 x 410. Inventory No. 1318.

³⁶ Bellori, p. 106. Though not mentioned in the 1686 edition of Titi, it is included in the 1721 edition. Pascoli gives the same information without the date (p. 139).

³⁷ Pen and ink. 265 x 186. Inventory No. M82.

³⁸ Windsor No. 4101. Red chalk, 31 3/4 x 20 1/2. Mr. Anthony Blunt points to another drawing at Windsor, No. 4195. This would be a study for a rejected pose of the pilgrim saint. There is a drawing in the Ashmolean Museum of Oxford which may be a study for the figure of the Virgin as it appears in the painting. Confirmation of this hypothesis must await further study preparatory to the publication of the catalogue of the Asmolean drawings.



Fig. 1. J.-A.-D. INGRES, *Portrait of the Composer Victor Dourlen*
 Paris, Private Collection. Pencil. $5\frac{7}{8} \times 4\frac{1}{2}$ " inside pencil frame. Signed and dated outside pencil frame:
 "A Dourlen par/son ami Ingres/ À Rome 1808/ villa Medici."

NOTES ON INGRES DRAWINGS

By HANS NAEF

Translation by LISELOTTE MOSER

PART I

THE COMPOSER VICTOR DOURLÉN

INGRES' proverbial love of music is attested to not only by the many anecdotes concerning the violin-playing painter, but also by a number of portraits of musicians drawn by him. Among these the drawing of the composer Victor Dourlen has not been published up to now.

Dourlen was born in Dunkerque on the third of November 1780, the same year as Ingres. He studied at the Paris Conservatory and in 1804 received the second *Prix de Rome* for his cantata "Alcyone." A year later his cantata "Cupidon pleurant Psyché" earned him the first *Prix de Rome*. But Dourlen was in no hurry to travel to the eternal city, and this was held against him. Henry Lapauze speaks of it in his *History of the French Academy in Rome*:

This question of the departure of the *pensionnaires* threatened to last forever. It is true that the administration was not very methodical about it: it was sufficient to express the wish for a delay to have it granted. Victor Dourlen, after having asked urgently to leave, solicited the authorization to remain in Paris until January first, 1807, "to be useful to his family" and "to receive the benefits of a work whose rehearsal will start in a few days at the Opéra Comique" (letter of Le Breton to the minister, August 28, 1806). But at the beginning of November Dourlen demanded a passport for Rome in the most pressing manner. This was the salutary effect of the lack of success of his work, which was given at the theatre and which had motivated his request for a delay. The class expressed the hope that this example might prove useful, and that the scholars in the future would go to study in Rome instead of occupying the stage in Paris with their premature productions (letter of Le Breton to the minister, November 1, 1806). All Le Breton's letters reflect the same sentiment: "It was not rare," he wrote

to the minister, "to see artists who had acquired the right to enter the school of Rome remain content with the beginning of renown which this distinction gave them, instead of consolidating it by serious study in Italy. Ordinarily this renown was then exhausted in one or two years and the artists in question fell back into the class of mediocre talents irretrievably.¹

In the case of Dourlen the above voice of Cassandra proved only half right. Indeed, like so many recipients of the *Prix de Rome*, even those who had set out to Rome punctually, he did not leave the living name of a creative artist behind him; nevertheless he had an honest career as a musician.

The opera, for the sake of whose performance he deferred his trip to Rome, was entitled "Philoclès" and had its première on October 4, 1806 in Paris. Only after this did Dourlen go to Italy. Here his teachers praised him highly, especially for a "Dies irae" composed in Rome. Nevertheless Dourlen seems not to have been in his element in Italy: "Dourlen, returned to Paris in the summer [of 1808], thought of asking the minister's authorization to visit some cities in Germany whose musical taste he preferred to that of Italy."² In his preference for German music Dourlen was of one mind with his portraitist, who once said: "Music! What a divine art! Honest, for music too has its morals. The Italian ones are all bad, but the German! . . . Never anything Italian! To the devil this platitude, this triviality, where everything, even 'I curse you,' is said cooingly."

It was in the same year (1808) in which Dourlen manifested his partiality for German music by the steps he took to go to Germany that his portrait was drawn (Fig. 1). Ingres apparently drew his co-scholar in the pavilion of San Gaetano, which had been assigned him as his studio in the Villa Medici. From here there is an unimpeded view of the church Trinità dei Monti and the obelisk above the Piazza di Spagna, shown in the background of the drawing. Ingres framed the drawing with a pencil line, a procedure rarely used by him, outside of which he placed, besides his signature, a symbolic harp.

After his return to Paris, Dourlen rose to be professor at the Conservatory; he also became active as a writer on musical theory. He retired in 1842 and died in Paris January 28, 1864. His artistic personality is well discussed in Georges Favre's article in the Encyclopedia, *Die Musik in Geschichte und Gegenwart*:

[Dourlen] enjoyed a very high esteem in the musical world of Paris, Dourlen was knight of the legion of honor. As a cultivated and wise musician who had reflected on the principles of his art, Dourlen was among

the most intelligent composers of his generation. Talented for the theatre, he wrote charming operas-comiques and followed the line traced by Méhul and Boieldieu. Together with Hérold and the young Auber he maintained the brilliant tradition of French Opera. His piano pieces also are estimable, very well written and very elegant. But certainly his influence was greatest as a theorist. Himself taught by Catel, he became one of the teachers of the French method of composition in the first half of the nineteenth century. His "*Traité d'Harmonie*," dedicated to Cherubini and approved by the Institut de France, was the breviary of many generations of students. Perhaps it was the excessive learning and the exaggerated severity of style in his compositions which caused their quick oblivion after his death. One must admit that his music is a well-written, but somewhat cool *Prix de Rome* music, in which intelligence triumphs too often over feeling. Nevertheless Douren deserves a place of honor among the immediate predecessors of Berlioz.⁴

¹ Henry Lapauze, *Histoire de l'Académie de France à Rome*, Paris, 1924, II, 63.

² *Loc. cit.*, p. 86.

³ Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870, pp. 167, 170.

⁴ *Die Musik in Geschichte und Gegenwart, allgemeine Enzyklopädie der Musik*, ed. by Friedrich Blume, Kassel and Basel, 1954, vol. III, cols. 715-717.

THE ENGRAVER FOURNIER

In the spring of 1931 the Palais des Arts in Nice was the scene of a small (20 numbers) Ingres exhibition. It consisted mainly of works from the Louvre and from the collection of Baron Vitta. Among the latter there was a portrait drawing of Jean-Joseph Fournier,¹ never before or after seen in public and published here for the first time (Fig. 2).²

Although this drawing was not among the several works by Ingres which came to light in the two auctions of the Vitta collections, study of the catalogue of the auction of March 15, 1935 yields some information concerning it. The small oil portrait of Monsieur Nogent, now in the Fogg Museum at Cambridge, was sold in that auction and in the preface to the catalogue Jean Guiffrey writes:

In Rome Ingres had become an intimate of M. Nogent whose elegant silhouette we are able to admire here, but of whose personality we have no knowledge. A note by Ingres himself tells us only that he felt a deep friendship for him, shared by the engraver Fournier. The three friends often met in Rome or its environs and even spent some time together in Naples...

The history of this painting is very simple; M. Nogent bequeathed his portrait to Fournier, his comrade in Rome, and the son of the latter, Fiorillo Fournier, left it to his friend the baron Joseph Vitta.'

This quotation opened several possibilities for a closer identification of the model of our drawing, but they were exhausted before our inquiries had reached any satisfactory result. Hearing the name of an engraver Fournier in connection with Ingres immediately suggests one who engraved several works by the artist, but the latter's first name was Fortuné and he added a "de" to his last name. Another reason why this Fournier cannot be identical with the man depicted in the drawing is that he was born in 1798, while the portrait dated 1815 represents a man of at least twenty-five, who therefore could not have been born after 1790. The dictionaries of artists mention several other engravers called Fournier, who, however, owing either to their birth date or to their first name do not come under consideration. As to the names Jean-Joseph, one might doubt for a moment whether they are right when one finds a portrait, probably identical with the portrait of M. Nogent, listed in Delaborde as owned by "Storillo-Fournier."⁴ If the son's Christian names were wrongly reported, why should not this also be the case with the name of the father? However, it was Delaborde who was in error, as is shown by what follows.

The Guiffrey quotation suggested approaching possible descendants of the families Vitta and Fournier for counsel, but we did not succeed in making such contacts. We did learn, however, that a Fiorillo Fournier published three volumes of "Notes et Souvenirs" in 1882. That the author really was the son of Ingres' friend can be gathered from the contents of this work, but what he has to say about his father disappoints by its insignificance: "My father loved flowers and I lived the first years of my childhood surrounded by them," is practically all we learn about the man who evidently baptized his son "Fiorillo" with special intent. We read further that the father's house stood halfway between Capodimonte and Saint-Elme, that Fiorillo had several brothers and sisters, and that both his parents were still alive around 1860 when he stayed with them on the occasion of a visit to Naples, which had just been conquered by Garibaldi. That the engraver Fournier lived in easy circumstances may be seen in the following sentence: "Thanks to the connections of my family, M. Guizot, Minister of Foreign Affairs, warmly recommended my father to the Duke of Montebello, our ambassador at the court of the two Sicilies." This must have been in the early forties.'



Fig. 2. J.-A.-D. INGRES, Portrait of the Engraver Jean-Joseph Fournier
 Washinton, D. C., John S. Thatcher Collection. Pencil. $9\frac{1}{2} \times 6\frac{1}{4}$. At top center a calligraphic
 inscription: *A l'amitié*. Signed at top left: *Ingres Del.* Dated at top right: *Rome 1815.*

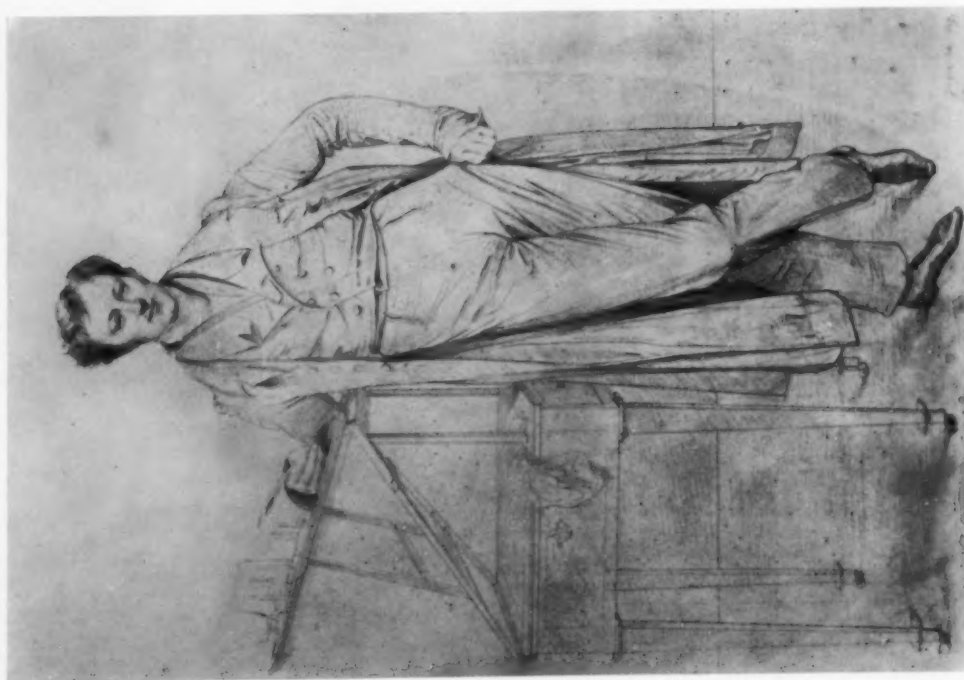


Fig. 3. J.-A.-D. INGRES, Portrait of Marcellin De Fresne
Whereabouts and dimensions unknown, Pencil. Signed and dated
at lower right; Ingres Del. 1825

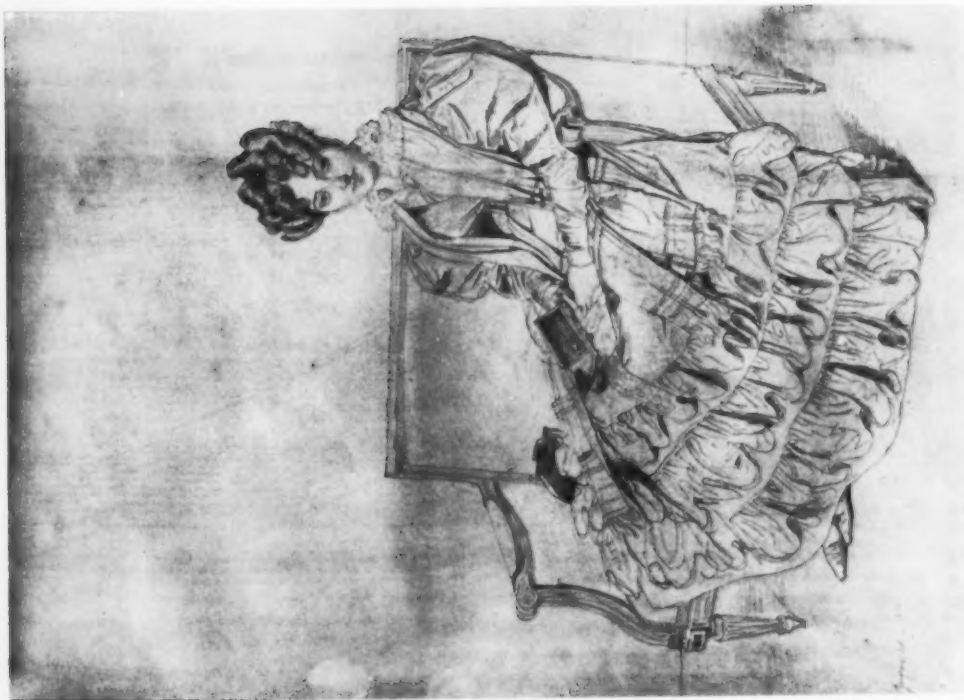


Fig. 4. J.-A.-D. INGRES, Portrait of Mme, Marcellin De Fresne née Leroy
Whereabouts and dimensions unknown, Pencil. Signed and dated
at lower left; Ingres Del. 1826

¹ Ingres exhibition, Nice, Palais des Arts, March 1-28, 1931, No. 15.

² These particulars had been written for some time when the drawing in question was shown publicly a second time in the exhibition *Pictures Collected by Yale Alumni* (Yale University Art Gallery, May 8-June 18, 1956, No. 207). The portrait is reproduced in the catalogue but with no commentary anticipating ours.

³ *Catalogue of the Vitta auction*, Paris, Galerie Charpentier, March 15, 1935, Preface by Jean Guiffrey, p. 2.

⁴ Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870, p. 243, No. 98.

⁵ Fiorillo Fournier, *Notes et Souvenirs*, Paris, 1882, I, 1, 2, 37, 143, 151.

MONSIEUR AND MADAME DE FRESNE

In his work on Ingres, Henri Delaborde registers the portrait drawings of a M. De Fresne, Secretary-General of the prefecture of the Seine in the reign of Charles X, and of his wife, née Leroy, the former dated 1825 and the latter 1826 (Figs. 3 and 4).¹ Both drawings have remained unpublished. In lengthy investigations we finally came upon their trail which, however, broke off at the door of a French legionary of honor with the declaration: "I know all about it, it doesn't interest me." Even the intervention of the Swiss diplomatic representative in Paris carried no weight with this gentleman. If we are none the less able to publish these important drawings today, it is very probably due to the widespread information of Lapauze where, in the file of negatives of his former editor and photographer in Paris, we found photographs of both portraits.

The usual dictionaries do not mention M. De Fresne. In such difficulties it is advisable, at least in cases of distinguished personalities, to consult the dossiers of the French Legion of Honor and indeed, De Fresne was created Chevalier de l'Ordre August 22, 1824. But the documents concerning him were burned during the Commune.² After that possibility was thus exhausted we instigated the necessary inquiries in the Archives Nationales in Paris, for the precise execution of which we here express our gratitude to Mlle P. Coutant. Among the documents which came to light,³ the following can serve to define the person of M. De Fresne.

Minister of the Interior

Cabinet

April 16th

M. De Fresne (Marcellin) has for several years filled important functions in the administration of the prefecture of the Seine.

His services and his devotion have obtained praise in many circumstances.

M. De Chabrol has solicited for him the sub-prefecture of Sceaux or St. Denis and more recently the post of secretary general of the prefecture

of the Seine, M. Walckenaer having received the imminent hope of a prefecture from the lips of H.M.

H.M. has always shown the most precious interest in M. De Fresne.

At a former date (March 10, 1824) the King, then Monsieur, had already deigned, at the occasion of the nomination of M. Laclaverie to the sub-prefecture of Sceaux, to say to M. De Belleville in these words:

"M. De Fresne may rest assured that he will not lose by this and that he will soon be placed advantageously. Let it be known to M. Leroy I have made it my affair."

In the solemn circumstance which approaches, it is probable that the sub-prefecture of Sceaux or St. Denis will become vacant and that M. Walckenaer will be named prefect.

M. De Fresne ventures to recommend himself to the favor of the King for one or the other of these places, but believes that he ought to mention that his connections in Paris, and the favorable manner in which he is seen there, could make him more useful at the prefecture of the Seine, that great center where all the affairs and all classes of society meet.

* * *

M. De Fresne
Marcellin

Sent June 22, 1826

H. M. le Roi has deigned to call you to the functions of Secretary-General of the Dept. of the Seine.

H.M., in placing you in a position of such importance at the outset of your administrative career, is counting on the zeal which will be shown by you in order to justify this outstanding favor.

Please present yourself before M. the prefect of the Seine who will give you the documents of the decree which concern you, and will proceed to your installation.

Signed: R(?) or P(?)

* * *

Paris, June 23, 1826

Monseigneur,

I have just received the letter which your excellency has done me the honor to write to me to let me know that H.M. has deigned to call me to the functions of Secretary-General of the prefecture of the Seine.

I fully appreciate the value of this high favor; above all I feel how few qualifications I had to pretend to it. I could be given any only through the King's kindness and your favorable disposition. Believe, Monseigneur, that I shall strive to justify these, at least by my zeal and devotion. My only wish is to be able to show your excellency how deeply I am impressed with your goodness to me and with such marked favor.

I beg your excellency to lay the lively expressions of my humble gratitude and of my profound deference at the feet of H.M.

I am etc...

Signed: Marcellin De Fresne

* * *

Functions of Secretary-General

Deed of appointment	June 21, 1826
Date of Installation	June 26, 1826
Name	De Fresne
First name	Marcellin
Present qualifications or professions	Division chief at the prefecture of the Seine. Knight of the Legion of Honor
Residence	Paris, rue Taitbout No. 18
Date of birth	January 26, 1793
Place of birth	Paris
Family	Married
Fortune (in income)	15,000 francs
Qualifications	Bureau-chief and Division-chief at the prefecture of the Seine. Commissioner delegated by the prefect to the side of H.M. the Emperor of Russia. Member of the commission of the monument to Mgr. the Duke of Berry. Captain in the general staff of the National Guard of Paris
Name of Predecessor	Walckenaer, appointed prefect of the Nièvre

* * *

Ministry of the Interior

Paris, April 24, 1830

The Minister to M. le Garde des Sceaux

M. and dear Colleague,

M. De Fresne, Secretary-General of the prefecture of the Seine, is at this moment soliciting from your Excellency the title of *Maître des requêtes* in extraordinary service. Since all the predecessors of this functionary have obtained the favor to which he aspires, I should be happy if you would find it possible to accede to M. De Fresne's desire by bestowing on him a reward of which his principles and the nature of his services have made him equally worthy.

Accept, etc...

Ingres perhaps met M. De Fresne through the latter's predecessor in office, that Baron Walckenaer whose name occurs in these documents, who was a

member of the family of Ingres' great friends Marcotte, and whose portrait he also drew in 1826, perhaps to celebrate his new appointment.¹ Ingres' correspondence, in so far as it is published, twice mentions De Fresne in letters to his friend Varcollier, both times in connection with music. On March 25, 1835, Ingres writes from Rome: "I see you at home in your domestic happiness, with the memory of our pleasant little gatherings. The *Sonate pathétique* so well played, and so many others, and the good M. Roger and his other friends, and our dear M. De Fresne. Be sure to tell them how I love and miss them . . ." And on August 31, 1840, again from Rome: "I count on you to be able again, at my return, to hear at the Conservatory, with De Fresne, Paul Delaroche and you, the symphonies of the great, the gripping, the inimitable Beethoven."²

Not only music, but art too, linked De Fresne with his portraitist. The Secretary-General of the prefecture of the Seine under the reign of Charles X was the owner of the portrait painted of this King by Ingres, which is now preserved in the Musée Bonnat in Bayonne. This museum owns yet another Ingres from De Fresne's collection, the enchanting *Baigneuse* of 1807, for which he was to be envied even more.³ De Fresne's occupation with intellectual things is shown also by the title under which he is listed in the catalogue of the Bibliothèque Nationale: "Fresne (De), formerly State's Councillor, translated Manzoni (Alessandro). About invention, philosophical dialogue. Paris, 1858." We could not ascertain if his wife, about whom we learned little from these inquiries, was also engaged in literary activity; but she may be identical with the Madame De Fresne who published a translation of Dr. Johnson's *Rasselas* in Paris in 1832.

¹ Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*. Paris, 1870, p. 294, nos. 277-278.

² Letter of November 4, 1955 to the author from Mme Cl. Ducourtial, Musée National de la Légion d'honneur, Paris.

³ Archives Nationales, F¹B I. 160 ¹⁴.

⁴ Henry Lapauze, *Les portraits dessinés par J.-A.-D. Ingres*, Paris, 1903, No. 88, illustrated.

⁵ Boyer d'Agen, *Ingres d'après sa correspondance inédite*, Paris, 1909, pp. 239, 298.

⁶ Listed in the catalogue of the Ingres exhibition of 1867 in the Palais de l'École Impériale des Beaux Arts as Nos. 28 and 86, owned by M. De Fresne.

ARCHIVES OF AMERICAN ART

REPORT OF ACTIVITIES, JANUARY—JUNE 1957

A series of meetings gave the Archives of American Art valuable contacts and a chance to test the efficiency of the organization of materials, and the extent of its holdings. On June 3, 1957, a meeting of the Trustees of the Archives was held in the Detroit Institute of Arts. Those present were: Charles F. Moore, Chairman, Mrs. Edsel B. Ford, Mrs. Charles A. Willis, H. F. DuPont, Al Capp, Vincent Price, Howard W. Lipman, Lawrence A. Fleischman. In absentia were Senator James Fulbright and Joseph Hirschorn. Officers elected for the forthcoming year were: Charles F. Moore, Chairman, Mrs. Edsel B. Ford, Vice-Chairman, Lawrence A. Fleischman, Treasurer. The future plans of the Archives were reviewed and Bartlett Cowdrey reported on the New York field project.

COLLEGE ART ASSOCIATION

In January, representatives of the College Art Association, attending their joint meeting with the Society of Architectural Historians in Detroit, were given their first opportunity to see the material assembled in the Archives.

AMERICAN PAINTING SEMINAR

In May, the Detroit Institute of Arts conducted a three-day seminar in connection with the American Painting exhibition. The seminar drew attendance from twelve states and twenty-seven institutions, and many made a particular point of visiting the Archives to explore its holdings.

MICROFILMING PROGRAM

The microfilming program of the Archives of American Art is advancing steadily. On the first of June the 100th roll of microfilm from the New York project arrived, bringing the total microfilm holdings to over 200 rolls, containing approximately 250,000 frames. Between January 1 and June 1, 21 rolls of film containing approximately 18,000 frames were added from the New York project. These were made in the Print Room of the New York Public Library, where many important items from the pamphlet and clipping collection were recorded. The material concerns American print makers, from the earliest to the most contemporary, their own comments, the comments of their critics, illustrations, press releases, etc. The documents are arranged alphabetically by artist and the film contains about 2,000 names.

In Detroit, the arrangement and organization of material thus obtained continues.

Individual items such as letters are clipped from positive microfilms and mounted on cards to use as microcards. These are catalogued and filed for use. A limited number of copies of the Checklist are still available. This list contains the entire Pennsylvania microfilm holdings and up to roll 27 of the New York microfilm. The Checklist has been discontinued, however, as being too time-consuming for our present small staff.

GIFTS OF MATERIAL

The material gifts to the Archives between January 1 and June 1 varied from books to glass negatives. One of the most interesting gifts was a tape recording of reminiscences of her husband made by Mrs. Alson Skinner Clark. This is a new medium for the Archives and being easily stored, offers good possibilities.

MAURER SKETCHES

There were two gifts of works of art to the Archives. From Mr. Hudson D. Walker came a collection of thirty-four sketches by Alfred H. Maurer. Some of these are in watercolor, others in colored crayon. There are landscapes and still-lives as well as several studies of women. All of them bear directly on the style which became Maurer's most mature concept.

SHERMAN PAINTINGS

Mr. Howard Lipman gave the Archives a group of fourteen small paintings from the private collection of Frederic Fairchild Sherman to supplement the important group of Sherman papers given by his widow.

LETTERS: THE REESE CORRESPONDENCE

A growing resource of the Archives is the collection of letters of artists and concerning artists. Several groups were received during this period. Among them was the correspondence of Albert Reese collected during the writing of his book *American Prize Prints of the 20th Century* (N.Y., 1949), consisting of some 500 letters from print makers. These are of great importance for the biographical information they contain.

MACBETH GALLERY CORRESPONDENCE

Mr. Robert McIntyre turned over to the Archives the correspondence of the Macbeth Galleries covering the period from 1892 to 1900. There are some 640 letters, mainly communications from artists for whom the MacBeth Gallery acted as agent. The collection constitutes vital evidence for the study of the artistic life of that period.

ROSSITER LETTERS

132 letters, cards, autographs, etc., by various artists and authors concerning T. P. Rossiter and his paintings were given by the Enoch Pratt Free Library of Baltimore, through the courtesy of Mrs. William F. Bevan. Mrs. Bevan herself has given several interesting presentation copies of books and typescripts.

WRITER'S NOTES: THE MCCAUSLAND NOTES

There have been several gifts of papers and notes by writers in the files of American art. One of the most important of these was a large collection from Elizabeth McCausland consisting of data for her many books and the exhibitions that she has organized for various galleries, as well as clippings of published critical works, a most valuable window on the art world.

ROBERTS PAPERS

The papers of Mary Fanton Roberts, editor of the periodical *Arts and Decoration*, were given to the Archives through the agency of Dr. Phoebe Du Bois and Miss Violet Organ. These include a great many letters from literary and artistic sources as well as notes and autobiographical material.

RUTLEDGE FILES

Anna Welles Rutledge turned over to the Archives her personal art files. These contain a most interesting series of notes on Negroes in art, on G. P. A. Healy and on miscellaneous subjects which have interested her.

PHOTOGRAPHS

In nearly every gift, there are a number of photographs which often contain important documentary material. Among donors of photographs are Victor Spark, The Art Institute of Chicago through Hans Huth, Mrs. Frederic Fairchild Sherman and many others. The most important gift consisted of 15,000 photographs from the WPA art program, given by the New York Public Library. The MacBeth Gallery also donated a valuable collection of photographs of artists from the 19th and early 20th centuries. From the Whitney Museum of American Art came a group of photographs of the works of the sculptor, Cecil Howard.

CLIPPINGS, SLIDES AND BOOKS

Clippings, slides and books formed other important contributions. Among the donors of books were Mary Bartlett Cowdrey, Theodore Bolton, Mrs. W. F. Bevan, Miss Ger-

trude O. Tubby. The Kraushaar Gallery presented the Archives with 218 catalogs of art sales dating from 1881 to 1956 and containing notations of prices and purchases made by Mr. Kraushaar or his representative.

As with the photographs, almost every miscellaneous gift contains clippings. One of the most interesting groups of clippings, dated from Civil War days, were about Sanford R. Gifford, the American Academy and other artists. These were the gift of Miss Edith Wilkinson. The New York Public Library also turned over duplicate clippings from the files of the Print and Art Department.

Among the pictorial gifts were two of interest to students of American taste. A group of stereoscopic slides of the interiors of California houses belonging to Leland Stanford and Judge Crocker were given by Mrs. E. P. Richardson. From the Burton Historical Society of Detroit came 190 glass negatives from the Percy Ives estate.

THE JACCACI PAPERS

In June, the Archives purchased the notes of August Jaccaci. Mr. Jaccaci and John LaFarge had projected a series of volumes to be called *Noteworthy Paintings in American Private Collections*. The first volume was published in 1907, but with the untimely death of LaFarge, Jaccaci gave up the idea and only one volume was ever published. The papers purchased by the Archives cover the published volume and reach beyond into those which were not realized.

CAROL SELBY, *Librarian*

AMERICAN LOYALISTS - A DRAWING FOR A NOTED COPLEY GROUP

By ANNA WELLS RUTLEDGE

WE are rather well informed on Copley's American painting career, and of his English career much is known through works sent to the Royal Academy between 1776 and 1812; others have been exhibited freely over the past 175 years. But an aspect of the American Loyalists, of whom Copley was one, has been rather generally neglected. This is the matter of the subsequent histories of those who left the land of their birth or adoption after the withdrawal of Britain from the territory now the United States. This is not the place to discuss that, but the sitters of one of Copley's best conversation pieces, or family portraits, belonged in this milieu.

Merchant families settled in New England for one hundred and fifty years, more or less—like the Copleys and their in-laws the Greens—were not only Loyalists but also office holders, or descendants of office holders, under the Crown; among them were the Royalls, Hutchinsons and Pepperrells. In Britain these people (who had lost heavily by their forced removal) were the victims of dilatory treatment by the "Home" government. Naturally they congregated and commiserated during hard times. Eventually some prospered, such as Copley, while another prosperous member of the group, Sir William Pepperrell (d. 1816), in 1778 was affluent enough to give him a handsome commission for a large canvas.

William Pepperrell was born Sparhawk, son of Nathaniel Sparhawk, merchant of New England, who married the daughter of Sir William Pepperrell, Bt. (d. 1759). By the terms of Sir William's will, William Pepperrell Sparhawk assumed his grandfather's name and became William Sparhawk Pepperrell. He in his turn was created a Baronet in 1774. In 1767, in America, William (Sparhawk) Pepperrell married Elizabeth (b. 1747), daughter of the Honourable Isaac Royall of Massachusetts. Lady Pepperrell lived but a year to enjoy her title, for she died in America in 1775. Shortly afterwards the bereaved husband and the four children went to England. This move may have been planned before Lady Pepperrell's death and may not have been motivated by the increasing tensions of political and military events. In any event the Copleys, Royalls, and Pepperrells were acquainted before their meeting in

England. Copley had painted a portrait of the late Lady Pepperrell and her sister when they were girls (*ca.* 1768), also portraits of her mother and father. He is said to have painted, too, a portrait of the first Sir William Pepperrell (the hero of Louisburg) and his wife (*ca.* 1742), as well as other oils and pastels of the family.

Of Lady Pepperrell's demise Henry Pelham wrote his step-brother "I have lost another very agreeable Acquaintance in young Lady Pepperrell, who died this morning of a Bilious Fever." That was October 10, 1775. Copley was still in Italy and was not reunited with his wife and family until early in 1776 in London. Young Pelham fled Boston at about this time and with other Tories stopped in Halifax; in May 1776 a large contingent sailed for England. (There was a connection between the Pelhams and Pepperrells—Charles Pelham, the schoolmaster at Medford, had married Mary Tyler, niece of Sir William Pepperrell—the Royalls were also Medford folk.) It was a small circle, naturally reuniting in London under less than auspicious circumstances. Before that (1771) Pelham had sold his servant Lucy for £40 sterling to Lady Pepperrell, who was said to "like her exceedingly and think her the best Servant they have met with." But relations were not always so cordial within the group. By 1776 Pelham wrote to Copley: "I am much grieved at the disagreeable difference that subsists between you and him [Sir William], for I must Consider him as a very amiable and Worthy man. I wish something might take place to remove it, as I Think it founded intirely on Missapprehension and Mistake."

The "difference" must have been easily resolved, for the Pepperrell family group must have been commissioned by the Baronet immediately after his arrival in England and soon after the artist's return from his Italian journey. William Royall Pepperrell (1775-1798) is shown as an infant standing in the lap of his mother while the youngest girl (later Lady Palmer) is represented as a tot seated on a table.

For this group of six figures Copley made a number of studies, and the execution of the seven-foot-seven by nine-foot canvas might have been spread over a great length of time (Fig. 1). Copley is said to have worked slowly; according to an account of 1763 he demanded fifteen or sixteen sittings of six hours at a stretch.

But who "sat in" for the late Lady Pepperrell? In the preparatory drawing for the whole composition this was not an imaginary figure (Fig. 2). The young woman's face is clearly defined, as is the face and figure of the "stand-



*Fig. 1. JOHN SINGLETON COPLEY, Sir William Pepperrell, Bt. and his family
Raleigh, The North Carolina Museum of Art*



Fig. 2. JOHN SINGLETON COPLEY, *Study for Figure 1*
Lord Aberdare Collection

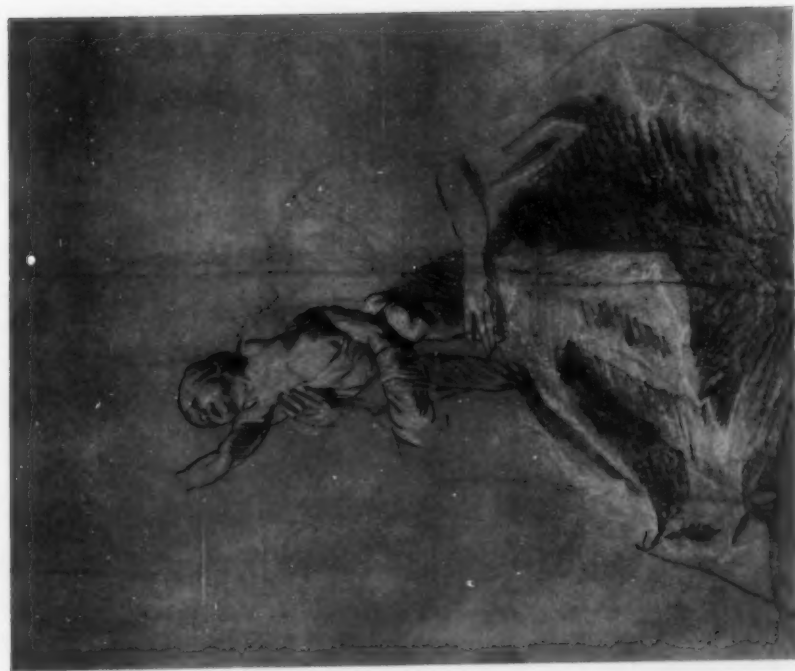


Fig. 3. JOHN SINGLETON COPLEY, Study for Figure 1
Boston, Museum of Fine Arts



Fig. 4. JOHN SINGLETON COPLEY, Mrs Copley and Two Children
Mrs Henry Copley Greene Collection



*Fig. 5. JOHN SINGLETON COPLEY, *The Royall Sisters*
Boston, Museum of Fine Arts*



*Fig. 6. JOHN SINGLETON COPLEY, *The Copley Family*
Washington, D. C., National Gallery of Art*

in" for Sir William. Tradition maintains a nurse held the child, but when I first saw the drawing I had a "where have I met you before" feeling about both characters and think perhaps there is a working theory for their identification.

In the large group of the Copley family and Mr. Clarke (probably the group exhibited at the Royal Academy in 1778) we all remember the likenesses of artist and wife (Fig. 6). Could not Mrs. Copley, a friend and contemporary of Lady Pepperrell, have held the little orphan when the preparatory studies and the preparatory drawing for the composition were being sketched? And could not Copley have sketched in his own face and form when he needed a male figure for composition work?

The face of the woman in the drawing in Lord Aberdare's Collection is pleasantly plump with a rounded and somewhat receding chin, which would soon be doubled. She is comely, with soft long hair loosely piled. Her eyebrows rise in a smooth gentle curve of a half moon. This fits in with the general appearance of Mrs. Copley in the Copley family group and in the sepia study for a portion of it (Fig. 4). In the latter Mrs. Copley's left hand shows. On the third finger is an interlaced band—probably her wedding ring. In the Karolik Collection is a study for the nude figure of little William Pepperrell, in which only the figure of the little heir is completed; the same adult arm and hand of the figure in the Aberdare drawing seem to be holding him (Fig. 3). On the Boston drawing a ring *may* be suggested. The head of the woman in the Aberdare drawing bears no resemblance to the Copley of Lady Pepperrell as a child in the double portrait of the Royall sisters (this work is now in the Museum of Fine Arts, Boston) (Fig. 5).

The suggested pose for the figure of the deceased mother in the drawing was not slavishly adhered to when the work was projected in the large. There the body of the late Lady Pepperrell is presented as slight and slender, her head held at a different angle; as has been said there is an altogether different visage—very dark with straight brows and wiry hair. Her expression is taut. The position of the left hand holding the baby was altered. The costuming was entirely different. In the drawing the woman wears an informal gown with a loose sleeve. In the painting the figure of the mother is garbed in a saffron dress with a puffed sleeve which becomes tight at the elbow, continuing tight to the wrist where there is a ruffle; the overskirt or "throw" on which the small boy stands has a pleated and pinked border; the young Lady Pepperrell's dark hair is piled high with a gauze scarf drawn through in a pouff, the

locks are also caught by beads; in the drawing the hair is informally arranged. Mrs. Copley's hair in the study and in the completed Copley family group is dressed in a similar manner but is of different texture.

Sir William in the oil group in the collection of the North Carolina Museum of Art appears as a tall, well set-up gentleman in middle life who exhibits a distinguished and fashionably aquiline profile; his expression is suitably pensive as he gazes at the, in reality, motherless group. This figure is entirely at variance with the male figure shown in the preparatory drawing. Who was represented there? Perhaps Copley himself, as I have suggested. We know Copley's features from a number of portraits. He was round-headed with bone formation rather short and out-thrust. There is a noticeable difference between his unpretentious self-portraits and the romanticized and stylized ones which show the suave fashionable portraitist. Both Mr. and Mrs. Copley seem to have been rather dumpy in figure; I surmise that the skeletons of the Copleys and Pepperrells differed considerably.

The disposition of the figures of the three little Pepperrell girls was not altered between drawing and painting. There were remarkably few additions in the costume line—only a little bonnet was put on the head of the smallest girl. The eldest of the children wears a striped dimity dress, as does a little Copley in the Copley family group (but the young Copley has discarded the turban which is tossed in the lower left corner).

There is considerable difference between the background sketched in the drawing and the elaborated one in the great canvas. Both have the inevitable curtain and column but the drawing suggests an interior, whereas the finished work displays across the left half of the canvas a fine landscape showing trees, water, a glade and hills beyond at the horizon. In the completed work the furniture and accessories are also elaborately finished. One of the stools and the table seem the same, but are shown in more detail. A velvet cloth or extension of the green curtain trimmed with gold fringe has been thrown across the table and falls on a handsome rug. The same rug may have been used in the Copley family group.

Two dogs shown at the left margin in the oil do not appear in the sketch. One of these—a black and white spaniel—may have been one of Copley's pets, for such an animal appeared in a portrait of a seated man in a landscape (this canvas passed through the Aberdare sale in 1922) and also in a portrait of a girl said to have become the wife of Captain Fraser Marshall, R.N. (this photograph was in the Roberts file).

Should there be a large enough body of Copley's preparatory drawings for his single or group portraits to compare with the finished works, it would be interesting to note the amplifications and alterations made by the artist in developing his compositions.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JANUARY—MARCH, 1957

ANCIENT ART

*Indicates object is illustrated

ASSYRIAN

Palace Relief. 885-860 B.C. Alabaster, H. 45"; W. 63 1/4"; Th. 4 1/4". The Virginia Museum of Fine Arts, Richmond.

BABYLONIAN

**Inscribed Cylinder*. 604-561 B.C. Clay, H. 5"; Diam. at top: 3 1/4"; Diam. at bottom: 5". The Virginia Museum of Fine Arts, Richmond.

CRETAN

Flower Vase. Minoan, ca. 1500 B.C. Marble, Diam. 5". The Virginia Museum of Fine Arts, Richmond.

EGYPTIAN

Vessel. Pre-Dynastic. Clay, black rim, reddish glaze. Mills College Art Gallery.

ETRUSCAN

**Kouros*. Early 5th century B.C. Bronze, H. 6 3/4". Museum of Art, Rhode Island School of Design, Providence.

GREEK

Black Figure Amphora by the Antimenes Painter. Attic, 530 B.C. H. 13 1/4". **Black Figure Amphora* by the Swing Painter. 530 B.C. H. 20"; Diam. 12 1/2". Cup in the manner of Douris. Attic, 480 B.C. H. 3"; Diam. 8 1/4". *Lekythos* by the Bowdoin Painter. 480 B.C. H. 7 1/2"; Diam. 2 3/4". *Torso of a Man*. Graeco-Roman, 100 A.D. Marble, H. 41". The Virginia Museum of Fine Arts, Richmond.

Necklace. Hellenistic or Roman, 1st century B.C.—1st century A.D. Gold and carnelian, L. 12 1/4". The Walters Art Gallery, Baltimore.

Negro Boy Kneeling. Hellenistic. Bronze, H. 2". The Walters Art Gallery, Baltimore.

**Head of a Young Woman*. Alexandrian, ca. 2nd half 3rd century B.C. Marble, H. 12 1/4". Museum of Art, Rhode Island School of Design, Providence.

IRANIAN

**Eagle's Head with Curving Ram's Horns*. Hamadan, 5th century B.C. Appliqué, gold, H. 1 1/16". Seattle Art Museum.

PERSIAN

**Head of a Winged Bull*. Ecbatana, ca. 5th century B.C. Limestone, H. 19 1/4"; W. 15 1/2"; D. 11". William Rockhill Nelson Gallery of Art, Kansas City.

SYRIAN

Bottle. Ancient Emessa, 1st century B.C.—1st century A.D. Stratified glass, H. 3 1/4". Seattle Art Museum.

PRIMITIVE ART

PERUVIAN

Mantle. Chimú. Cotton double-cloth, 2.510 m. x 1.115 m. *Three Sets of Matching Garments* (2: poncho, sash and "giant loincloth"; 1: poncho and sash). Chimú. Textiles. The Textile Museum, Washington, D.C.

SOUTHWEST UNITED STATES

Serape Poncho. Navajo. Wool tapestry, 2.030 m. x 1.340 m. The Textile Museum, Washington, D.C.

MEDIEVAL ART

PAINTING

SPANISH

**Master of Foces, St. John and the Two Disciples of the Philosopher Craton*. Ca. 1300. Fresco transferred to canvas, H. 39 1/2"; W. 31 1/2". The Art Gallery of Toronto.

SCULPTURE

FRENCH

Nourriche, Guillaume, *Head*, from tympanum of portal of St. Jacques l'Hopital. Limestone, H. 4 1/4". The Walters Art Gallery, Baltimore.

ITALIAN

Arnolfo di Cambio, *Angel Annunciate*. Marble, H. 45 1/2". The Fogg Art Museum, Harvard University.

DECORATIVE ARTS

METAL

- **Christ Emmanuel*. Byzantine, ca. 1100 A.D. Medallion, cloisonné enamel on gold, Diam. 1 1/2".
- **Crucifix*. Spanish Romanesque, ca. 1200. Gilt-bronze (or brass) with enamel, H. 11 1/16". The Walters Art Gallery, Baltimore.

VARIA

- Antiphonary*. French, 1290. Four volumes written and richly illuminated for the Cistercian convent of Beaupré, approx. 19" x 13". The Walters Art Gallery, Baltimore.

RENAISSANCE TO MODERN TIMES

(Unless otherwise stated, all paintings listed are oil on canvas)

AMERICAN

- Allston, Washington, *The Sisters*. H. 49 1/4"; W. 38 1/4". The Fogg Art Museum, Harvard University.
- Badger, Joseph (attributed to), *Portrait of Benjamin Peck*. Ca. 1750. H. 40 1/2"; W. 50 1/2". Museum of the City of New York.
- Eichholtz, Jacob (?), *Portrait of Samuel Butler; Portrait of Mrs. Samuel Butler*. Ca. 1825. H. 30"; W. 24 1/4". H. 30"; W. 24 1/4". Maryland Historical Society, Baltimore.
- Francis, John F., *Still-Life with Silver Cake Basket*. 1866. H. 19 1/4"; W. 23 1/4". The Corcoran Gallery of Art, Washington, D.C.
- Hessellus, John, *Thomas Johnson; Mrs. Thomas Johnson*. Ca. 1760. H. 30"; W. 25 1/2". H. 30 1/4"; W. 25". Maryland Historical Society, Baltimore.
- Sargent, John Singer, *A View of Amsterdam*. Ca. 1880. Oil on very thin cloth, H. 7 1/4"; W. 8 1/4". Munson-Williams-Proctor Institute, Utica.

DUTCH

- *Breenbergh, Bartholomeus, *Roman Landscape*. Ca. 1620. Oil on panel, H. 17 1/2"; W. 23 1/4". The Toledo Museum of Art.
- Cuyp, Aelbert, *River Scene at Dordrecht, Morning*. H. 39 1/2"; W. 55". The Toledo Museum of Art.
- *Gelder, Aert de, *The Rest on the Flight*. H. 43 1/4"; W. 46 1/4". The Museum of Fine Arts, Boston.
- *Mignon, Abraham, *Woodland Still-Life*. H. 24 1/4"; W. 19 1/4". Smith College Museum of Art.
- Mocyaert, Claes Cornelisz, *The Story of Granite and Daifilo*. H. 14 1/4"; W. 18 1/4". The Detroit Institute of Arts.
- *Netcher, Constantine, *Rachel Ruysch in her Studio*. H. 45"; W. 36". The North Carolina Museum of Art, Raleigh.

- Ruisdael, Jacob van, *A Rough Sea*. H. 42 1/2"; W. 49 1/4". The Museum of Fine Arts, Boston.
- Stomer, Matthias, *Christ at the Column*. H. 46 1/2"; W. 53 1/4". Museum of Art, Rhode Island School of Design, Providence.
- *Terbrugghen, Hendrick, *Old Man Writing by Candlelight*. Ca. 1628. H. 25 1/4"; W. 20 1/4". Smith College Museum of Art.

ENGLISH

- Anonymous, *Portrait of William Byrd I as a Boy*. 17th century. H. 47 1/2"; W. 38". The Virginia Museum of Fine Arts, Richmond.
- Beechey, Sir William, *Annette Deane*. H. 30"; W. 25 1/4". The Worcester Art Museum.
- *Gainsborough, Thomas, *Woody Landscape*. H. 25"; W. 30". The Wadsworth Atheneum, Hartford.
- Huggins, William John, *Action Between U.S. Frigate "Chesapeake" and H.M. Frigate "Shannon" on June 1, 1813*. Ca. 1825. Approx. H. 3'; W. 4'. Museum of the City of New York.
- *Wheatley, Francis, *Mrs. Ralph Winstanley Wood and her Daughters*. 1787. H. 36"; W. 28 1/2". The Henry E. Huntington Library and Art Gallery, San Marino, Calif.

FLEMISH

- Cleve, Joos van, *Holy Family*. 1520-1525. Tempera on panel, H. 29 1/4"; W. 22". The Currier Gallery of Art, Manchester.
- Dyck, Anthony van, *Portrait of Wolfgang Wilhelm von Zweibrücken, Count Palatine, Duke of Neuburg*. Grisaille on panel, H. 9 1/2"; W. 6 1/4" (right). The Fogg Art Museum, Harvard University.
- *Gossaert, Jan (Mabuse), *Madonna and Child*. 1520. Oil on panel, H. 21"; W. 15 1/4". The Art Institute of Chicago.
- Savery, Roelandt J., *Garden of Eden*. H. 37 1/4"; W. 58". The Santa Barbara Museum of Art.

FRENCH

- *Boucher, François, *Mother and Child*. H. 16 1/4"; W. 14". M. H. De Young Memorial Museum, San Francisco.
- *Bourdon, Sébastien, *Encampment*. Tondo, Diam. 22 1/2". Allen Memorial Art Museum, Oberlin College.
- *Delacroix, Eugène, *Amadis de Gaule*. H. 24 1/4"; W. 21 1/4". The Virginia Museum of Fine Arts, Richmond.
- Diaz de la Pena, Narcisse Virgile, *Landscape*. H. 10 1/4"; W. 13 1/4". The Montreal Museum of Fine Arts.
- *Fragonard, Jean-Honoré, *Portrait of a Child*. Oval, 15 1/4" x 12 1/4". The Wadsworth Atheneum, Hartford.
- *Le Prince, Jean-Baptiste, *Visit to the Hermit*. H. 23 1/4"; W. 28 1/4". The Springfield Museum of Fine Arts, Springfield, Mass.

*Manet, Edouard, *The Milliner*. H. 33 1/2"; W. 29". California Palace of the Legion of Honor, San Francisco.

*Nageon, Jean-Claude, *The Pourtalès Family*. 1789. H. 50 1/4"; W. 41 1/2". The Springfield Museum of Fine Arts, Springfield, Mass.

Poussin, Nicolas, *Achilles on Skyros*. H. 39 1/2"; W. 52". The Virginia Museum of Fine Arts, Richmond.

GERMAN

*Cranach, Lucas, the Elder, *The Three Graces*. 1535. Oil on panel, H. 19 7/8"; W. 14 1/16". William Rockhill Nelson Gallery of Art, Kansas City.

Muelich, Hans, *Portrait of a Woman*. 1541. Oil on panel, H. 25 1/2"; W. 19 1/2". The Detroit Institute of Arts.

ITALIAN

Baschenis, Evaristo, *Still-Life*. H. 46"; W. 61 1/4". The Santa Barbara Museum of Art.

Canaletto, Antonio, *View of Padua*. Ca. 1745. H. 19 1/16"; W. 23". The Art Institute of Chicago.

*Carriera, Rosalba, *Caterina Sagredo Barbarigo as Berenice*. Pastel on paper, H. 17 1/2"; W. 12 1/2" (sight). The Detroit Institute of Arts.

Lotto, Lorenzo, *Portrait of a Bearded Man*. H. 21 1/4"; W. 17 1/4". California Palace of the Legion of Honor, San Francisco.

Magnasco, Alessandro, *Sermon to Jesuit Novices; *Contrition of Franciscan Monks*. H. 22 1/2"; W. 16" ea. The Philadelphia Museum of Art.

DRAWING

AUSTRIAN

Weiröter, Franz Edmund, *Landscape with Thatched Roof Farm Houses*. Pen, ink and water color, H. 11 1/2"; W. 7 1/4". Lyman Allyn Museum, New London.

FRENCH

Daumier, Honoré, *The Street Singer*. Black crayon on paper, H. approx. 9 3/4"; W. 11". The City Art Museum of St. Louis.

Fragonard, Jean-Honoré, *Sacrifice of Noah*, after the lost Corsini *Sacrifice of Noah* by Poussin. Black crayon, H. 7 1/8"; W. 11 3/8". Smith College Museum of Art.

GERMAN

Degler, George (Anton?), *St. Andrew*. Pen, ink and gray wash, H. 8"; W. 12 1/4". Lyman Allyn Museum, New London.

ITALIAN

*Cambiaso, Luca, *Virgin and Child*. Sepia ink, H. 18"; W. 11 1/2". The Honolulu Academy of Arts.

Furini, Francesco, *Lute Player*. Red chalk. Mills College Art Gallery.

*Romano, Giulio (Giulio dei Giannuzzi), *Neptune and Sea Horses*. Sketch for a fresco, pen and wash heightened with white, H. 9 1/4"; W. at base: 7 1/2". The Honolulu Academy of Arts.

Vasari, Giorgio, *Virtue Struggling with Fortune and Envy*. Brown pen and wash on white paper, H. 8 7/16"; W. 6 7/8". Preliminary study for the 1548 ceiling in Vasari's house. Museum of Art, Rhode Island School of Design, Providence.

ENGRAVING

AMERICAN

A comprehensive selection of Currier and Ives lithographs from all phases of the firm's output, as well as several paintings and drawings from which prints were made, have recently been acquired by the Museum of the City of New York as a gift from the family of the late Mr. Harry T. Peters.

FRENCH

Bellange, Jacques, *La femme au trophée*. Etching, 276 mm. x 220 mm. Allen Memorial Art Museum, Oberlin College.

ITALIAN

Greche, Domenico dalle, *The Crossing of the Red Sea* (after Titian). Woodcut in 12 parts, ea. 400 mm. x 555 mm. The Art Institute of Chicago.

SPANISH

Goya, Francisco, *The Big Rock*. Etching and aquatint, 167 mm. x 282 mm. The Art Institute of Chicago.

SCULPTURE

AMERICAN

Jones, J. D., *Henry Clay*. 1851. Oval bas relief, plaster, H. 12"; W. 10". Maryland Historical Society, Baltimore.

FRENCH

*Anonymous, *St. Matthew with the Angel*. Late 17th century. Tulipwood, H. 7 1/4". Seattle Art Museum.

Degas, Edgar, *Femme marchant dans la rue*. Bronze, H. 10 3/4". The Detroit Institute of Arts.

*Rude, François, *Heroic Putto with Instruments of War*. Plaster, L. 11 1/2". Museum of Art, Rhode Island School of Design, Providence.

GERMAN OR AUSTRIAN

*Anonymous, *St. Michael Conquering Lucifer*. 18th century. Terracotta, H. 20 3/4". The Honolulu Academy of Arts.

ITALIAN

- *Begarelli, Antonio, *St. Jerome and the Lion*. Terracotta bozzetto, H. 22". Seattle Art Museum.
- *Sansovino, Jacopo (atelier of), *Peace*. Bronze, H. 41 1/4". Museum of Art, Rhode Island School of Design, Providence.

DECORATIVE ARTS

BONE

- Powder Horn with "Dance of Death"*. German or Swiss, ca. 1529. Bone inlay. The Montreal Museum of Fine Arts.

CERAMICS

- Group of English Delft ware of the 17th and 18th centuries acquired for the Burnap Collection of the William Rockhill Nelson Gallery of Art, Kansas City.
- *Dish. Dutch, ca. 1700. Delft faience, painted in underglaze blue, Diam. 13 1/2". The Toledo Museum of Art.
- *Plate. Italian, Fra Xanto, 1537. Majolica. The Detroit Institute of Arts.
- *Platter; Tazza, from the Swan Service. Meissen, 1737-1741. The Detroit Institute of Arts.
- *The *Hairdresser*. German, Frankenthal, model by Karl Gottlieb Lück, 1780. Enamelled porcelain, H. 10 1/8". The Toledo Museum of Art.
- Tureen* in form of a boar's head. Brussels, epoch of Philippe Mombaers, ca. 1750. Pottery, realistically colored, L. 14". The Museum of Fine Arts, Boston.

FURNITURE

- *Blockfront *Cellarette*. American Chippendale, 1770-1790. Cherry, H. 40"; W. 31"; D. 17". The Henry Francis du Pont Winterthur Museum.
- Cradle*. American, Dutch style, 17th century. Pine. Museum of the City of New York.
- Side Chair*. American, Gilbert Ash, 1756. Chippendale style. The Henry Francis du Pont Winterthur Museum.

METAL

- Casket*. Augsburg, Boas Ulrich, ca. 1580. Silver and silver-gilt mounted ebony, H. 5 1/8"; W. 4 1/8"; L. 6 1/8". The Wadsworth Atheneum, Hartford.
- *Pax: Christ Crucifixion with Virgin Mary and Evangelist John; God the Father in upper panel. French, 16th century. Limoges enamel in gilt-bronze frame, H. 6 1/8". Seattle Art Museum.
- *Sails (pair). Amsterdam, ca. 1675. Hexagonal, silver-gilt, H. 6". Albany Institute of History and Art.
- Tankard*. Dutch style, Jurian Blanck(?), late 17th century. Silver, H. 6 1/8" to top of cover. Museum of the City of New York.
- Tankard*. American, Johannes Nys, ca. 1705. Silver, H. 7 1/8". The Museum of Fine Arts, Boston.

Tankard. American, Johannes Nys. Silver. The Philadelphia Museum of Art.

Tankard. American, Peter Oliver. Silver, H. 3 11/16". The Worcester Art Museum.

TEXTILES

- Millefleurs Tapestry*. French, late 15th century, 9'6" x 10'1". The Detroit Institute of Arts.
- Tapestry*, grotesque type. French, 16th century. Wool and silk, 11' x 17'. The Walters Art Gallery, Baltimore.

CONTEMPORARY ARTS

PAINTING

AMERICAN

- *Blume, Peter, *The White Factory*. 1928. H. 20"; W. 30". The University of Nebraska Art Galleries.
- Browne, Byron, *Still-Life with City Window*. H. 47"; W. 36". Whitney Museum of American Art, New York.
- *Burchfield, Charles E., *Song in the Rain*. 1947. Watercolor, H. 40"; W. 28". The Wadsworth Atheneum, Hartford.
- Callahan, Kenneth, *Night of Soliloquy*. 1956. H. 50"; W. 50". Seattle Art Museum.
- Chumley, John, *Country Road*. Watercolor, H. 14"; W. 23". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Congdon, William, *Piazza San Marco 1*. 1953. Oil on composition board, H. 49 1/8"; W. 55 1/8". The Wadsworth Atheneum, Hartford.
- Constant, George, *Sun Bather*. Watercolor, H. 29"; W. 21" (sight). The University of Nebraska Art Galleries.
- Downs, Phyllis, *Red Light*. 1956. H. 40"; W. 36". Walker Art Center, Minneapolis.
- *Feininger, Lyonel, *The Mill in Spring*. 1935. H. 38 1/8"; W. 31 1/8". The Currier Gallery of Art, Manchester.
- Francis, Sam, *Blue-Black*. 1952. H. 117"; W. 76 1/8". The Albright Art Gallery, Buffalo.
- Gonzalez, Xavier, *Truro No. 2*. Tempera on paper, H. 21 1/8"; W. 31". The Pennsylvania Academy of the Fine Arts, Philadelphia.
- Gottlieb, Adolph, *The Frozen Sounds, No. 1*. H. 36"; W. 48". Whitney Museum of American Art, New York.
- Graves, Morris, *Eagle of the Inner Eye*. Wax tempera, H. 19"; W. 26" (sight). The University of Nebraska Art Galleries.
- Idem*, *Joyous Young Pine*. Watercolor, H. 52 1/8"; W. 27". *Procession of Sounds in the Night*. Watercolor, H. 12"; W. 30 1/8". The Santa Barbara Museum of Art.
- Guston, Philip, *Voyage*. 1956. H. 72"; W. 76". The Albright Art Gallery, Buffalo.

Harmon, Lily, *Lonesome Pines*. H. 30"; W. 40". Whitney Museum of American Art, New York.

Knaths, Karl, *Ruined Wharf*. 1956. H. 40"; W. 50". Munson-Williams-Proctor Institute, Utica.

MacIver, Loren, *The Street*. H. 20"; W. 60". The Corcoran Gallery of Art, Washington, D.C.

Motherwell, Robert, *Elegy for the Spanish Republic XXXIV*. 1953-54. H. 80"; W. 100". The Albright Art Gallery, Buffalo.

**Idem*, *Personage, with Yellow Ochre and White*. 1947. H. 72"; W. 54". The Museum of Modern Art, New York.

Müller, Jan, *Faust I*. 1956. H. 68 1/8"; W. 10". The Museum of Modern Art, New York.

Okada, Kenzo, *Destiny*. 1956. H. 79 1/4"; W. 60". The Albright Art Gallery, Buffalo.

Peterdi, Gabor, *Fluorescence*. 1955-56. H. 60"; W. 50". The Wadsworth Atheneum, Hartford.

Pollack, Reginald, *Figures in a Landscape*. H. 50 3/4"; W. 60 1/2". The University of Nebraska Art Galleries.

Pollock, Jackson, *Convergence*. 1952. H. 94"; W. 156". The Albright Art Gallery, Buffalo.

*Shahn, Ben, *Africa*. Tempera on canvas, H. 53"; W. 30". The Virginia Museum of Fine Arts, Richmond.

Teague, Donald, *Lulgi*. Watercolor, H. 25"; W. 34". The Charles and Emma Frye Museum, Seattle.

Tobey, Mark, *Indian Country*. 1950. Tempera, H. 15 1/4"; W. 21 1/16". Henry Gallery, University of Washington.

*Wilde, John, *Nightshade*. 1956. H. 16"; W. 20". The University of Nebraska Art Galleries.

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*Metzinger, Jean, *Danseuse (Au Café)*. 1912. H. 57 1/2"; W. 45". The Albright Art Gallery, Buffalo.

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**Idem*, *Two Figures*. 1925. Pencil, dry brush and colored ink, H. 19 1/8"; W. 14 1/8". The Museum of Modern Art, New York.

Kooning, Willem de, *Two Women III*. 1952. Pastel and charcoal on paper, H. 14 1/4"; W. 18 1/2". Allen Memorial Art Museum, Oberlin College.

Lebrun, Rico, *War Figure*. H. 24 1/4"; W. 17 1/2". The Pennsylvania Academy of the Fine Arts, Philadelphia.

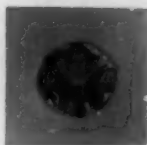
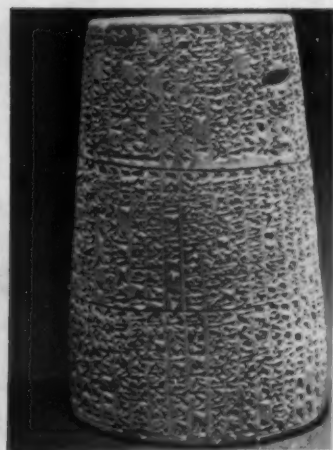
Leonid, *Mussel Growers at Chatelaillon*. Pen and ink, H. 22"; W. 29 1/2". The Pennsylvania Academy of the Fine Arts, Philadelphia.

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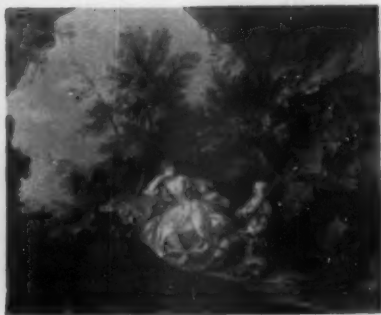
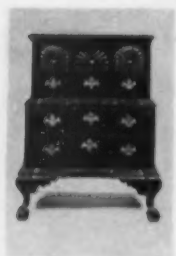
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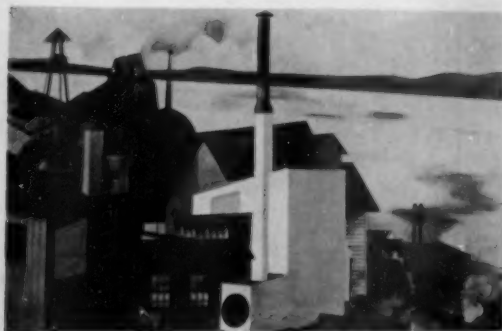
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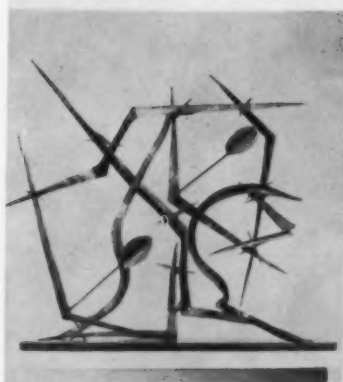
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*Ferber, Herbert, *Green Sculpture II*. 1954. Copper and lead, H. 42". The Albright Art Gallery, Buffalo.

*Stankiewicz, Richard, *Kabuki Dancer*. 1956. Iron and steel, H. 7". Whitney Museum of American Art, New York.

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LA SORCELLERIE DANS "LA TENTATION DE SAINT ANTOINE" DE JEROME BOSCH

par Charles Cuttler

Dans cet essai l'auteur étudie d'un point de vue iconographique nouveau le triptyque de Bosch conservé à Lisbonne. Il prouve, en se basant sur de nombreux détails passés jusqu'ici inaperçus, que l'œuvre de Bosch est, en partie tout au moins, une attaque contre la sorcellerie, qui joua un rôle important à la fin du 15^e siècle.

"LA CATHÉDRALE DE SALISBURY" DE JOHN CONSTABLE

par R. B. Beckett

En 1951 M. Steegman a publié dans *l'Art Quarterly* une étude sur les différentes

versions d'un sujet favori de Constable, la Cathédrale de Salisbury. M. Beckett reprend le même sujet, en se basant sur certains documents et des lettres de Constable adressées au Dr. John Fisher, l'évêque de Salisbury, pour qui le peintre exécuta certaines des versions du tableau, et discute l'authenticité de plusieurs des autres.

UN TABLEAU D'AUTEL DE ROBERTO D'ODORISIO

par Ottavio Morisani

Une petite *Crucifixion* de la collection Kress à la National Gallery de Washington, acquise par M. Kress en 1936, a été plusieurs fois publiée comme appartenant à l'école de Rimini. M. Morisani, au contraire, la considère comme l'œuvre de Roberto d'Odorisio, un peintre du 14^e siècle qui travailla en Sicile pour la Maison d'Anjou.

UNE EXPOSITION DE MEUBLES
ANCIENS AU MUSÉE
DE LA VILLE DE NEW-YORK

par John A. H. Sweeney

Il est difficile en Europe de se rendre compte que les différentes sections des États-Unis possèdent des "écoles" régionales d'art décoratif de grande variété. Les meubles de l'État de New-York, du Sud, de la Nouvelle-Angleterre, ont tous des caractéristiques distinctes. M. Sweeney commente ici une exposition récente de meubles de l'État de New-York, très riche en exemples documentés, y compris certaines pièces de Charles-Honoré Lannuier, "ébéniste de Paris", qui vécut au début du 19^e siècle à New-York.

DESSINS DE CARLO MARATTI

par Francis E. Dowley

Le musée de Düsseldorf est riche en dessins attribués à Carlo Maratti. Dans cette étude M. Dowley relie certains de ces dessins à des tableaux connus de l'artiste, insiste en passant sur l'influence de Ludovico Carrache sur Maratti et, en même temps, fait de l'article une étude sur le développement de l'artiste.

QUELQUES DESSINS D'INGRES

par Hans Naef

Dans cette étude, la première d'une

courte série consacrée aux dessins d'Ingres, M. Naef décrit et commente quatre dessins du maître. Le plus ancien (1808) est celui du compositeur Victor Dourlen, évidemment exécuté à Rome quand Dourlen, Prix de Rome, était un des pensionnaires de la Villa Medici. Le second dessin (1815), qui est maintenant dans une collection américaine, est celui du graveur peu connu Fournier. Les deux derniers dessins sont ceux de M. et de Mme. De Fresne, exécutés en 1825 et 1826, restés inconnus jusqu'à présent; M. De Fresne, qui fut sous Charles X Secrétaire-Général de la Seine, posséda le portrait du roi par Ingres, qui est maintenant au musée Bonnat, de même que la ravissante *Baigneuse* au même musée.

"LOYALISTES" AMÉRICAINS:
UN DESSIN DE COPLEY

par Anna Wells Rutledge

John Singleton Copley, qui quitta les États-Unis au début de la Révolution américaine, exécuta en 1778 un grand portrait de la famille Pepperrell, qui fut longtemps une des grandes familles de la Nouvelle-Angleterre. Mlle. Rutledge étudie ici certains des dessins préparatoires pour ce très grand tableau, qui est maintenant au musée de la Caroline du Nord.

RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN COLLECTIONS



JOOS VAN CLEVE, *The Holy Family* (H. 29 $\frac{1}{4}$ "; W. 22")
Manchester, The Currier Gallery of Art

JOOS VAN CLEVE'S "HOLY FAMILY" IN THE CURRIER GALLERY OF ART

From an article in *The Currier Gallery of Art Bulletin*, December 1956.

A recent acquisition for the permanent collection of The Currier Gallery of Art is a painting by the Flemish artist Joost van der Beke, who is generally known as Joos van Cleve. Joos, whose place of origin may have been the lower Rhenish town of Cleve, began his activity as an artist at about 1507. He is identified with the Antwerp school which reached maturity within the first quarter of the sixteenth century. Until the end of the nineteenth century the artist was known as the "Master of the Death of Mary" because of the existence of two important pictures with this subject in which close stylistic parallels were evident. Of these, one is now in the Wallraf-Richartz Museum, Cologne and the other in the Old Pinakothek, Munich. A further step toward his identification was made through the discovery of the initials "J.B." and "Jo. B. Cleve" on several pictures closely resembling those of the *Death of Mary*. It was also discovered that the register of the painters' guild in Antwerp contained references to a "Joos van der Beke, die men heet van Cleve", who was active in the city at least as early as 1511.

Joos van Cleve worked in Antwerp for the larger part of his life except for a sojourn at the French court where he painted portraits of Francis I and his queen. He apparently died in Antwerp at the beginning of 1541.

The Gallery's new picture is a *Holy Family*. For many years

this panel, which is in an excellent state of preservation, had been the property of Sir George Holford who had inherited the extensive collection assembled by his father Robert Holford after his death in 1892. The picture had hung at Westonbirt, the Holford residence in Gloucestershire, where a large part of the collection was housed. Our picture was apparently acquired by Robert Holford probably well after the second half of the nineteenth century, although no record is known which would verify this. According to the catalogue of the collection at Westonbirt, the picture had been at one time attributed to Jan van Eyck. Beyond this nothing is known of the picture's earlier history.

The picture represents the Virgin seated behind a low parapet before which a table has been placed. In her lap she holds the Child who finds amusement in playing with the beads of his mother's rosary. At the left is the dignified figure of St. Joseph reading from one of the Psalms. The table in the foreground is covered with a green cloth on which rests a covered glass beaker containing wine, an allusion to the blood that Christ would sacrifice, a sliced orange, a knife, several "spools" of thread, and a piece of cross-stitch embroidery, ancestor to the latter-day New England sampler. The physical qualities of these simple objects, such as the eggshell thin walls of the glass beaker in which opaque lights give meaning to the dark transparencies, and the delicate shape of the knife, emphasized by a glint of light along its blade, are superbly realized.

The ceremonial setting for the figure, with the marble column and dark drapery confining them to the foreground

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Figure (Jodhpur, Rajasthan, 11th Century)
The Philadelphia Museum of Art



The Great Goddess (Durga) Slaying the Buffalo-Demon
(Bhuvaneswar, Orissa, 9th Century)
The Philadelphia Museum of Art

plane, opens out to the type of landscape which held such fascination for Flemish painters. In contrast to the aura of solemnity surrounding the Virgin and Child, the landscape speaks of the familiar. There is a pond on which swans glide, a fisherman, a house, a horse and rider, and a tidy flock of sheep. As the landscape retreats fantastic mountains are seen on the horizon. The vitality of this wonderful scene is to a large extent dependent upon its wealth of vivid descriptive detail.

For the attitude of the Virgin, Joos seems to have had in mind Jan van Eyck's *Lucca Virgin* in the Staedel Institute, Frankfurt-am-Main. In the picture by Van Eyck the majesty of the Virgin is enhanced through the strong three-dimensional design of her robe. Joos van Cleve also makes use of this effective device. In our picture the Virgin appears in full dignity and yet there is an air of great tenderness in the way in which she holds the Child. She dominates the composition in shape, form and color. The pale tones of her flesh are delicately relieved through the introduction of warmer notes. Strength of color is reserved for the Virgin's fur trimmed outer robe which breaks into soft folds of a complex pattern. The color of this rich garment is a clear crimson, strong in the shadows and growing paler in the lights. A deep blue of slightly greenish cast is to be seen in the inner garment worn by the Virgin and also in the garment worn by Joseph, although here it is cooler. Yellow is introduced into his straw hat and is carried throughout the picture by numerous small touches such as the gold of the Virgin's hair which falls softly onto her shoulders, the orange, and in the column.

In our painting, which has been dated between 1520-1525, the Flemish manner of the fifteenth century persists. For Joos van Cleve and his patrons the manner introduced by Jan and Hubert van Eyck and subtly modified throughout the century remained essentially valid. Joos van Cleve was not an innovator, preferring for the most part to be guided by the taste of an earlier period although at times he frankly admired Italian art, especially the manner of Leonardo da Vinci and his follower Bernardo Luini. His response to this Milanese style is sometimes strongly felt in his work but in the Gallery's new picture it has merged with the older northern style. It can be traced, however, in the broad and harmonious spirit in which the design of the picture has been conceived and especially in the attitude of the Child.

INDIAN SCULPTURE IN THE PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art has, with Museum funds supplemented by generous gifts, recently purchased for its permanent collection the most important group of Indian stone sculptures to be seen outside of India itself. Formerly lent anonymously to the Museum, it has evoked great interest not only among scholars of Oriental Art but also from many modern Western artists.

From the forty-nine pieces in the collection a complete history of the development of Indian sculpture may be traced from the centuries around the beginning of the Christian era to the fifteenth century A.D. The oldest example, a fragment of a post from a railing surrounding a Buddhist stupa, from Bhuvaneshvar, Orissa, in Eastern India, is not only unique but



Painting by Pa Ta Shan Jen (Chu Ta) 1626 - 1705 A. D.
Height 41 inches—width 12½ inches exclusive of mounting.
Ink on paper.

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FRANCESCO DI VANNUCCIO, *Crucifix* (H. 6'5"; W. 5'6")
Greenville, S.C., Bob Jones University Art Gallery

most interesting for it shows the beginning of a school of sculpture which developed in the following centuries. Another school representing this new style developed in Mathura (present Muttra) on the Jumna River between Delhi and Agra and reached its height in the second century A.D. Four fragments from this site are in the collection and can easily be distinguished by their characteristic native red sandstone, spotted with yellow, which some scholars believe originally may have been covered with gesso and pigment, although there is no definite evidence to this effect.

As all Indian life is inextricably a part of religion, so too is their art. All of these sculptures were made either to ornament sanctuaries or to serve as images of deities of the three great religions of India: Hinduism, Buddhism and Jainism.

These superb religious icons have come from sites all over India. Only two examples are illustrated here: the magnificent relief of the *Great Goddess (Durga) Slaying the Buffalo-Demon*, from the state of Orissa on the Eastern coast with its great temples in Bhuvaneshvar and Konarek; and an outstanding example of the sculptor's craft, the *Figure of a Warrior* from Jodhpur, which, although a subsidiary figure, is a masterpiece of modeling, with the meticulous carving of the drapery serving to accentuate the form.

Such sculpture was multiplied in number many times over so that it covered the surface of the sanctuary and made alive in visible terms the religious import. These fragments which are preserved now for art students and the general public will bring before them in concentrated form the essence of Indian art.

A CRUCIFIX BY FRANCESCO DI VANNUCCIO IN THE BOB JONES UNIVERSITY

The Vannuccio *Crucifix* recently acquired by Bob Jones University was undoubtedly commissioned for a church in or near Siena, where it was hung high in the Gothic arch separating the chancel from the nave of the church or placed atop of the rood screen.

It is known to have been in the collection of the Davanzati family and hung in their palace in Florence. It was later in the American collection of Richard Mortimer. It was published by Dr. Richard Offner in *Art in America* in April, 1932, and was reproduced on the cover of that issue.

In this article Dr. Offner points out the similarities between the figure of Christ in this large painted *Crucifixion* and another representation of the subject on a small panel formerly in the Berlin Museum. Dr. Offner said, "the realism is heightened by the scale, by an overstatement of certain parts designed to give the figure a more knotted and tormented appearance, so that the emaciation of the body, the convulsed clawlike fingers, the serpentine strands of the hair, the darkening shadows of the mask, the gushing wounds, attain a kind of Grünewaldian gruesomeness".

Dr. W. R. Valentiner calls it an "exceptionally fine example of the master", and Dr. William Suida classifies it as "one of the very interesting pieces of Sienese painting of that period". Dr. Federico Zeri calls attention to the fact that the *Crucifixion* has been published not only by Offner but by Brandi, also; and Dr. Zeri classifies it as the most important

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FRANZ MARC, *Animals in Landscape* (H. 49 $\frac{1}{4}$ " ; W. 59 $\frac{1}{2}$ ")
The Detroit Institute of Arts

extant work by this very rare Sieneese fourteenth century artist.

The *Crucifix* is 6 feet 3½ inches high by 5 feet 3½ inches wide. The Virgin and St. John are in the terminals and Mary Magdalena in the base. It was painted about 1370.

ANIMALS IN LANDSCAPE BY FRANZ MARC

From an article by Elizabeth H. Payne in *The Detroit Institute of Arts Bulletin*, vol. XXXVI, No. 3, 1956-57.

One of the most gifted of twentieth century German painters was Franz Marc. Thoroughly trained in the Academy of his native city of Munich, he rebelled against academic repression, just as did so many artists during the early years of this century, the Fauves in France, the Eight in America. A search for the inner meaning rather than the outward form of nature and of man absorbed those dedicated, high-spirited young artists. They explored the possibilities of abstraction and distortion less for the intellectual stimulus of organizing formal elements, with its culmination in Cubism under Picasso and Braque, than to achieve greater feeling and emotional intensity. Their aim was to create a highly personal vision, not to record the familiar world.

This new approach began to be referred to as "Expression-

ism." The term was first used in Munich around 1911 by the members of the *Blaue Reiter* group of which Franz Marc was a leader, as a battle cry against "Impressionism". Of the various members of the *Blaue Reiter*, Kandinsky's art developed into complete abstraction, Paul Klee's into a highly personal style of great inventiveness and fantasy; Campendonk found stimulus in peasant art.

Franz Marc painted brilliantly decorative compositions using animals as motives; early in life he found man "ugly" and animals "purer". Fully aware of the creative potentialities of Cubism, Marc eschewed realistic drawing for an interplay of arbitrary angles and straight lines in his *Animals in Landscape*. The "unnatural" scarlets, greens and orange of the cattle in their landscape setting swirl together in a kaleidoscopic pattern of line and color. Marc sought to penetrate into the very spirit of the animals. He wrote:

Is there a more mysterious idea for an artist than the conception of how nature is mirrored in the eyes of an animal? How does a horse see the world, or an eagle, or a doe, or a dog? How wretched and how soulless, is our convention of placing animals in a landscape which belongs to our eyes, instead of sinking ourselves in the soul of the animal in order to imagine his perceptions.

Franz Marc was killed in action at Verdun in 1916, at the age of thirty-six.

Still Life
by
Willem Claesz.
Heda
1594-1680
A signed work
by the master



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*Millefleurs Tapestry (French, 15th Century; H. 9'6"; W. 10'1")
The Detroit Institute of Arts*



*Grotesque Tapestry (Fontainebleau School, 16th Century; H. 11'; W. 17')
Baltimore, The Walters Art Gallery*

A MILLEFLEURS TAPESTRY

From an article by Adèle Coulin Weibel in *The Detroit Institute of Arts Bulletin*, vol. XXXVI, No. 4, 1956-57.

It is a truism to say that of all tapestries designed during the fifteenth century those we call "Millefleurs" give us the greatest pleasure. A collection of Gothic tapestries may be interesting in subject matter, yet it remains incomplete without a *Millefleurs*. It is therefore with a rarely achieved feeling of satisfaction that I describe a great gift of the Founders Society to The Detroit Institute of Arts, and if my words sound over-enthusiastic, just come and look at it.

The new tapestry has all the charm one can wish for. It is not too large, an almost pure square. The border holds the exuberance of the field well together and the central motif is perfect in size and imagination. It shows a very small pond, almost a well, where a lopped-off tree supporting a large coat-of-arms rises from an island, while two ducks swim around in the bubbling water. They are precious creatures; a griffin, the fabulous guardian of hoarded treasure, keeps watch over them, leaning on the hexagonal crenellated wall. His awful presence explains the fact that no other living being, not even a bird, dares intrude. Only the soft wind blows gently over the flowers which stand out on a ground of the most beautiful rose red.

What could the artist devise as a suitable frame for all this loveliness? It had to be firm and simple and it must have space to picture more coats-of-arms and a device chosen by the

owner. The anonymous artist chose a wide band of darkest blue, and for its seams a heavy rope, which for the sake of variety he knotted here and there. Having some short lengths of rope left over, he proceeded to tie together the letters M and I, which he placed in the corners. This he followed up with coats-of-arms to mark the center of each side; two of them are a woman's lozenge-shaped blazon. The remaining spaces he used for scrolls, cunningly twisted and inscribed, four times repeated, with the device *Vaille cue vaille Lors se verra*.

Devices were fashionable in the fifteenth century. On tapestries we find them often, as for instance *Mont le desire* embroidered on the sleeve of a lady in the Duke of Devonshire's Hunting tapestries, and *Mon seul desir* on the tent of the Lady with the Unicorn at the Cluny Museum in Paris.

A companion to our tapestry has gone to the Glasgow Art Gallery with the Burrell Collection. Its central motif shows a tiny garden enclosed with a wooden fence and watched by a Wild Man.

The coats-of-arms have not yet been identified; the joined initials may refer to a matrimonial alliance. The tapestry was woven in a French atelier, possibly in Touraine, more plausibly in Northern France during the last decade of the fifteenth century.

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A RARE SIXTEENTH CENTURY FRENCH TAPESTRY IN THE WALTERS ART GALLERY

A rare sixteenth century French tapestry and an important illuminated manuscript have recently been presented to The Walters Art Gallery by The Hearst Foundation as a memorial to the late William Randolph Hearst. Once part of the famed art collection gathered by Mr. Hearst, the gifts are described as "the most important to be received by The Walters Gallery since it became a public museum in 1931".

The tapestry, measuring 11 ft. by 17 ft., is woven of silk and wool in rich colors remarkably bright despite the passage of time. Made at Fontainebleau during the reign of Henry II, it is executed in a design of fanciful ornamentation known as "grotesque". This decorative style was inspired by wall paintings from first century Roman palaces, uncovered by archaeologists early in the sixteenth century. Because the crumbled Roman ruins resembled caves, *grotte* in Italian, their painted decorations came to be called "grotesques". Grotesque ornamentation became fashionable in Italy from the time of Raphael and was later brought to France by Italian artists summoned to decorate the chateau of Fontainebleau, where it reached a climax after 1541.

The tapestry depicts impish creatures, half allegorical, half mythological, whose bodies end in vegetal scrolls and are adorned with flourishes. Among the principal features of the design is the triumph of Flora, who is seen in an arbor on the top of which stands Atlas upholding the world. Other

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elements include candelabra, various deities, and medallions of Leda and the swan and Hygeia and her snake. Garlands of flowers and fruit, gods and various ornaments fill the remaining areas.

Worked into the design of the floral borders are small inverted triangles or deltas. These were the ciphers of Diane de Poitiers, mistress of Henry II, and indicate that the piece was woven especially for her, possibly for the Chateau d'Anet.

Only three other complete French grotesque tapestries of the mid-sixteenth century exist today—all of them in the Gobelins Museum in Paris. Of these, only one is comparable to the Hearst tapestry in its size and exquisite execution.



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RECENT PUBLICATIONS IN THE FIELD OF ART

LEONARDO DA VINCI, *Treatise on Painting* (*Codex Urbinas Latinus 1270*). Translated and annotated by A. Philip McMahon. With an introduction by Ludwig H. Heydenreich. Vol. I, Translation, 443 pages, frontispiece; vol. II, *Codex Urbinus Latinus 1270* in facsimile, 541 pages. Princeton University Press, 1956.

Leonardo da Vinci is the great Aristotelian in painting; it is refreshing to read him in our age which is saturated in so many forms of platonic idealism. His passionate observation of nature is incredible. "I applied my mind to this form of life with diligence and learned . . ." is a characteristic phrase; and what did he not learn! It seems that nothing in the natural world, observable by man's unaided eye, escaped his interest: interest led to study, study to great knowledge, knowledge to the brooding sense of mystery which surrounds and, though unspoken, permeates his writings.

Codex Urbinus Latinus 1270 is the most complete single collection of Leonardo's notes on painting but it does not contain all the notes intended for his *Treatise on Painting*. Even this is a grandiose and disconcerting fragment. Yet no other practising painter of genius has left us so extensive or ambitious a statement in writing on his own art. This book is a great monument to Professor McMahon's scholarship and devotion: it is the first English translation of this extraordinary work and it appears to be also the best ordered and

most coherent edition, indispensable to all students.

VITALE BLOCH, *Tutta la pittura di Vermeer di Delft*. Milan, Rizzoli, 1954.

This little book was written in Italian to introduce the art of Vermeer to the Italian public; yet it deserves a wider reading. In the first place, it represents (what is today very rare) a critical sensibility deeply experienced in and acutely sensitive to Dutch seventeenth century painting in all its variety. Bloch's reaction to Vermeer's art is worth reading, if only to be refreshed by his understanding of Dutch painting and the acuteness of his response to Vermeer's clarity, objectivity and magical silence.

In the second place, it is good to be reminded of the strange history of Vermeer's reputation. When forgotten artists are rediscovered by the taste of another day, they are as a general rule artists who had some standing in their own time, before the inevitable changes of taste buried them beneath accumulating deposits of later enthusiasms. The obscurity (outside a little circle in Delft), the absence of every sign of contemporary reputation, is extraordinary in Vermeer's case; in the succeeding century his very name was forgotten. It was two hundred years before a critic, Thoré, wrote of him *for the first time*. Yet today his works bring higher prices even than Rembrandt's. This a more than curious phenomenon: it

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deserves thought. Bloch's explanation is that the creation of Vermeer's modern reputation is the work of the development of modern painting after Impressionism; in particular the art of Cézanne. He draws attention too, to the attraction Vermeer has had for writers like the Goncourts, Théophile Gautier, Proust. Whatever the explanation may be, Bloch's discussion of this phenomenon is ingenious and most interesting.

Needless to say, his catalogue quietly omits the twentieth century falsifications and the illustrations are excellent.

GERHARD HÄNDLER, *German Painting in Our Time*. Berlin, Rembrandt Verlag GMBH, 1956. Translation by I. Schrier. 200 illus, including 44 color pls.

Of all the movements in art since 1900, German Expressionism has been perhaps the most persistent influence on the art of the twentieth century. Developing in association with the French Fauves and Cubists, Expressionism has survived changes of idiom to outlast the other movements in its breadth of application and minimizing of theory. Whether or not this has all been to painting's advantage, Expressionist principles and methods are still strong in modern art. As an historical entity the movement itself now lies fifty years in the past; time has, in a measure, proven the general validity of its purpose.

Dr. Händler's text is as comprehensive a survey as its brevity will allow. He almost too rapidly traces the development of the movement from its beginnings with Die Brücke in 1905



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to the abstract expressionists of today. Probably the most penetrating observations of German Expressionism are to be expected from a German scholar because its spirit and character were so much a part of the spiritual and esthetic climate of Germany at the turn of the century, and its individual manifestations were of the most personal kind. The importance of the movement and the scarcity of information about it in English, makes one hope that someone will do for Expressionism what John Rewald has done for the Impressionists—a loving and scholarly investigation into the main story and every relevant byway, with the facts to make it as much history as interpretation.

There are some peculiarities of literary style in *German Painting in Our Time*: probably these are to be attributed to the translation rather than to the original expression. In any case, they can hardly be said to obscure the meaning.

The illustrations, which comprise the greater part of the publication, are splendid. Who can escape the fundamental and powerful images of Marc, Kokoschka, Nolde, Kandinsky and the other Expressionists, or resist the temptation to compare them in many ways with the paintings of our generation?

A. F. PAGE

The Detroit Institute of Arts

American Painting Today. Edited by Nathaniel Pousette-Dart. New York, Hastings House, 1956. \$8.50.

Without forsaking observation and analysis of the natural world in a visual sense, painters today have intended to record their personal, creative rapport with nature. When this record is totally abstract in form the problems of communication are very real and the layman has only the most tenuous connection through which he must try to include himself in this rapport. One wonders how useful words are in clarifying what is essentially an unexplainable entity. They may at least point a general direction without attempting to interpret the scene or describe the topography.

Nathaniel Pousette-Dart has done just this in his brief essay on "The Artist as Critic" in this book, which is simply a short journey into the American painters' territory. Wisely, no attempt is made to explain any specific picture. The reader—or viewer—must join the painter in his work as his own experience, intuition or feelings allow him. Black and white reproductions barely hint at a few aspects of modern painting but probably every opportunity should be taken to look at anything pertaining to painting today. There is no more secure way of eventually learning to "see" it.

The illustrations were chosen by a committee of prominent museum directors and curators as being representative of the varied field of American painting. The standard of selection was a high one. Interspersed among the pictures are quotations from a number of painters, all of them general statements of attitude. One is grateful for the lack of intellectualizing that can so easily act as a hindrance rather than an aid to making one feel as strongly as Vaclav Vytlacil: "I regret to add that I have no special credo to submit other than my passionate love of painting."

Those using this book for reference should beware of a number of errors in the captions and text that slipped by the proof reader.

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